

Grove Park Inn  
Arts & Crafts Conference  
February 16-18, 1990



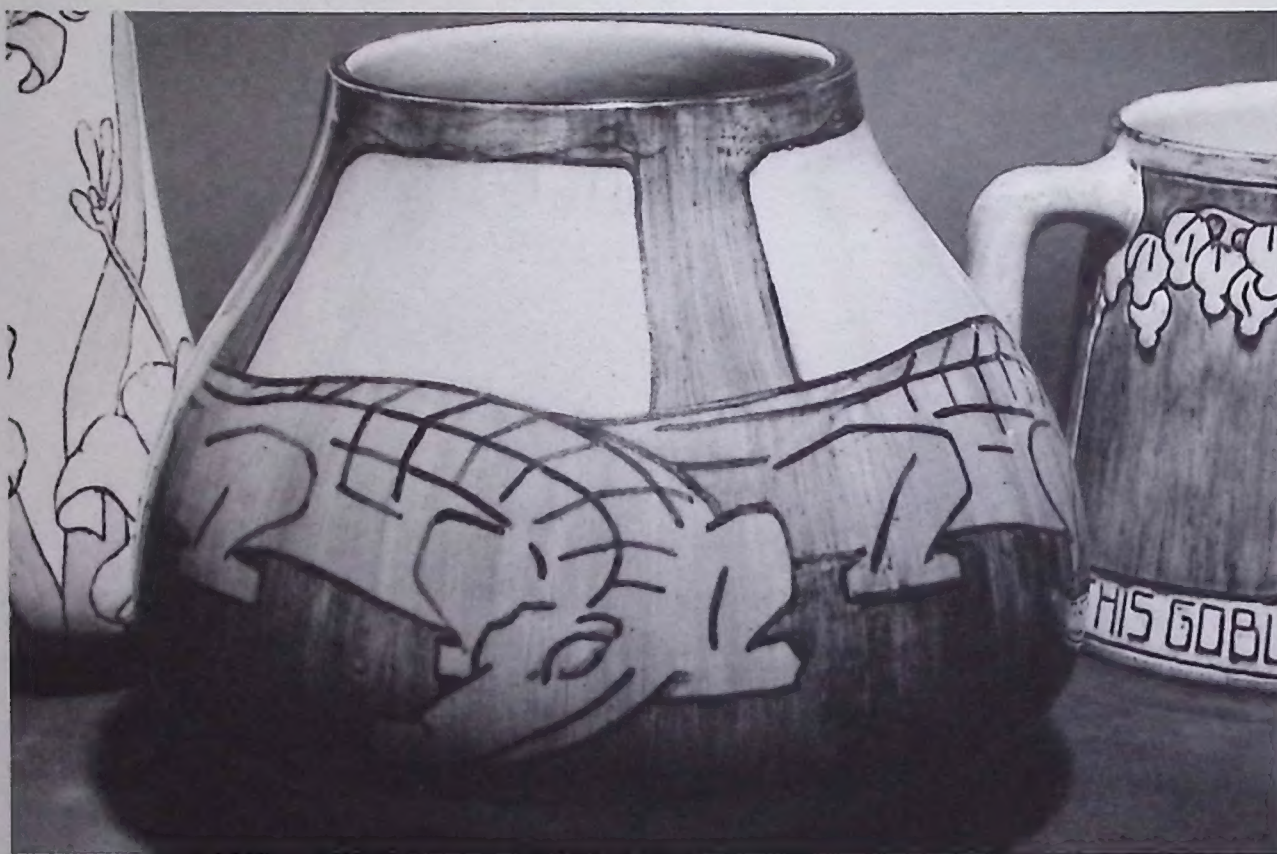
# American Art Pottery ■ Mission Oak ■ Metal

## Now Accepting Consignments For Our Beautiful Spring 1990 Auction

Pottery: Teco, George Ohr,  
Grueby, Rookwood,  
Fulper, Pewabic,  
Robineau, Newcomb  
College, Van Briggie,  
Walrath, etc.

Furniture: Gustav Stickley,  
Roycroft, L.&J.G. Stickley,  
Rohlf, Charles Limbert,  
Greene & Greene, Frank  
Lloyd Wright.

Metal: Dirk Van Erp, Robert  
Jarvie, Kalo Shops,  
Roycroft, Shreve, Karl  
Kipp, Arthur J. Stone,  
Tiffany Studios and  
others.



This 1904-1905 high-glaze Newcomb College vase (h. 7.5", d. 9") was thrown by Joseph Myer and decorated by Mazie Theresa Ryan. It sold at our Fall 1989 auction in New York City for a record \$17,600.

We are again assembling period decorative objects and furnishings for our upcoming Spring auction in Manhattan. Our consignment terms remain the best available and still include free color photography, promotion costs, and buy-in charges.

For a free auction appraisal, please contact us at your earliest convenience. All transactions are kept strictly confidential.

DAVID  
RAGO

Arts & Crafts

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# CHRISTIE'S

## NEW YORK

### 1989 Sale Records

For further information regarding consignment to our semi-annual sales, please contact Nancy McClelland, Patrick Meehan or Emily Timberlake at 212/546-1084, or see us at the Grove Inn Conference.



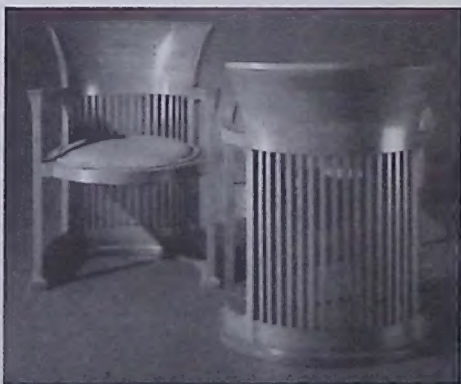
A rare oak paneled 'Prairie cube' chair, by the firm of L. & J. G. Stickley, 39 in. wide, sold for \$44,000.



A fine vase/lamp base, designed by Fritz Albert, produced by Gates Potteries as Teco, circa 1910, 13½ in. high, sold for \$44,000.



A fine and important tall case clock, by the firm of Gustav Stickley, circa 1902, 72 in. high, sold for \$50,600.



Important oak barrel armchairs, designed by Frank Lloyd Wright, executed by Matthews Brothers Furniture Company for The Darwin D. Martin House, Buffalo, New York, circa 1905, 31¼ in. high, sold for \$121,000 and \$101,200 respectively.



A highly important leaded glass and bronze table lamp, designed by Frank Lloyd Wright, executed by The Linden Glass Company for The Susan Lawrence Dana House, Springfield, Illinois, circa 1903, 24 in. high, sold for \$308,000.



An important copper table lamp, by the Roycrofters for Elbert Hubbard, circa 1910, the design and execution of the base and shade attributed to Dart Hunter and Karl Kipp, 20½ in. high, sold for \$63,800.



A fine copper and mica table lamp, by Dirk Van Erp, circa 1912, 22¼ in. high, sold for \$71,500.

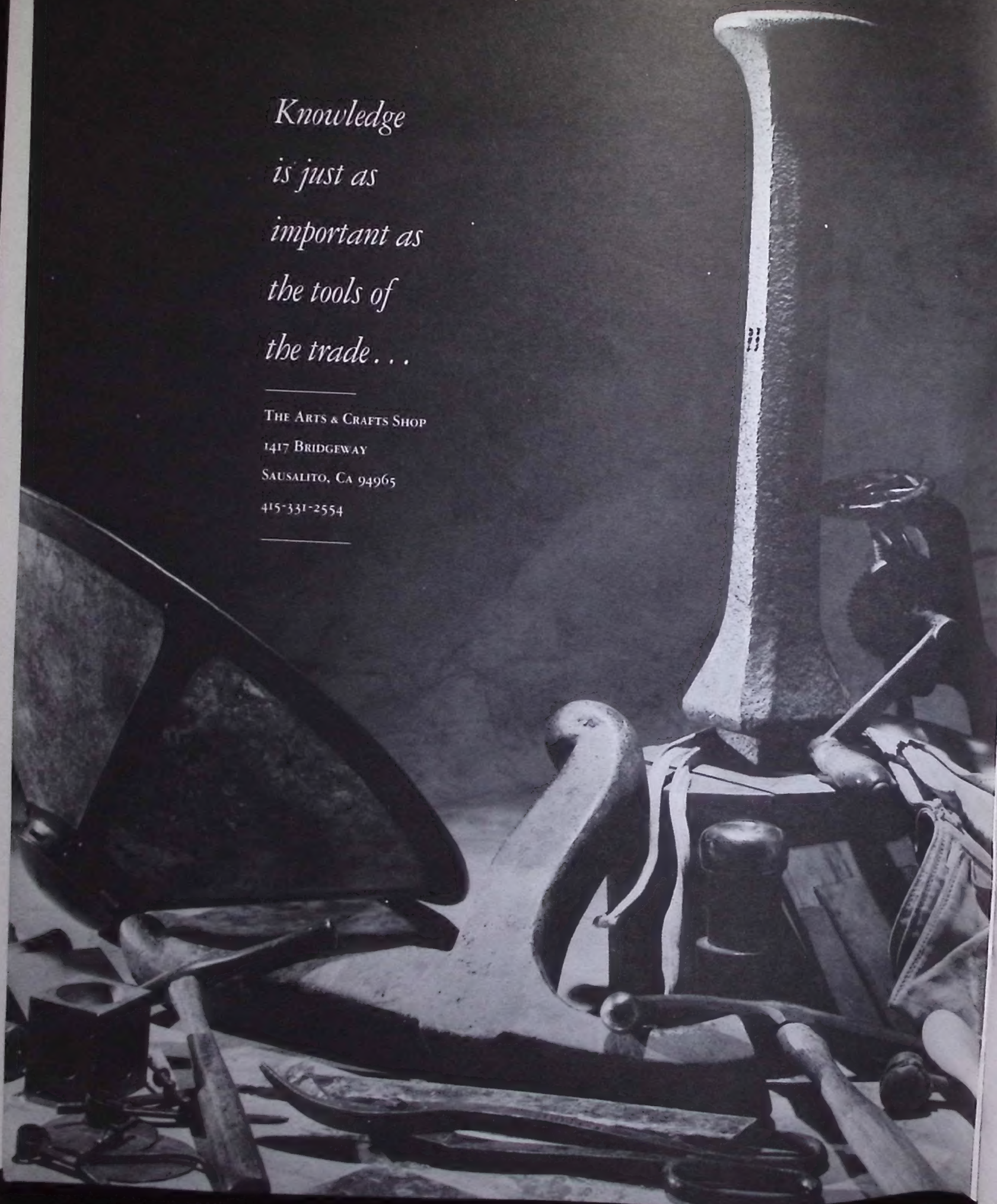


*Knowledge  
is just as  
important as  
the tools of  
the trade...*

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**Vickie Hudson**  
**Jenny Gardner**  
Registration and  
Information

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# They'd have approved

What do William Morris, John Ruskin, Elbert Hubbard, and Gustav Stickley have in common? Well, aside from their substantial contributions to the Arts and Crafts Movement, we think they'd all have approved of what we're doing at the Duke Gallery.

We specialize in assisting the beginning collector and spreading the word of the Arts and Crafts philosophy through writ-

ing, lecturing, and just plain going out of our way to help.

Our inventory is geared toward the more affordable, although there are always advanced pieces available right up to the extremely rare.

So, if you're a beginner, or anyone looking for Arts and Crafts, you really should give us a call. We think the big guys would have been happy to give you our number.

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Ned Duke   Ann Duke   Bruce Szopo

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• American Arts and Crafts Furniture • Furnishings • Restoration • Consultation • Tiffany Specialist

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# AGENDA

## Grove Park Inn Arts & Crafts Conference February 16 - 18, 1990

### Friday, February 16th

All Weekend	"All Those Green Pots" (Great Hall: Memory Lane)
12:30-4:00pm	Biltmore Mansion Tour* (Great Hall: Bellstand)
2:00pm	Grove Park Inn Walking Tour (Great Hall: Activity Desk)
3:30pm	Grove Park Inn Walking Tour (Great Hall: Activity Desk)
4:00pm	Art Pottery Restoration Workshop (Sammons Wing: Heritage Ballroom) Repeated on Saturday
5:00pm	Mission Oak Restoration Workshop (Sammons Wing: Heritage Ballroom) Repeated on Saturday
5:00-8:00pm	Seafood Buffet* (Vanderbilt Wing: Blue Ridge Dining Room)
7:00-8:00pm	Social Hour (Sammons Wing: Magnolia Lounge)
8:00pm	Seminar: "The Arts & Crafts Movement: An American Style" by D.J. Puffert (Sammons Wing: Heritage Ballroom)
9:00pm	Seminar: "Newcomb Pottery and the Arts & Crafts Movement" by Dr. Jessie Poesch (Sammons Wing: Heritage Ballroom)

### Saturday, February 17th

7:00-9:00am	Continental Breakfast (Vanderbilt Wing: Blue Ridge Dining Room)
9:00am	Seminar: "The Jarvie Shop" by Thomas Maher (Sammons Wing: Heritage Ballroom)
10:00-10:15am	Break
10:15am	Seminar: "Gustav Stickley: A Brief Design Analysis" by William Porter (Sammons Wing: Heritage Ballroom)
11:30-1:00pm	Lunch*: Carolina Cafe, Blue Ridge Dining Room and Dynasty Restaurant
1:00-6:00pm	Antiques and Modern Craftsmen Show (Vanderbilt Wing: Grand Ballroom)
2:30-6:00pm	Biltmore Mansion Tour* (Great Hall: Bellstand)
4:00pm	Art Pottery Restoration Workshop (Sammons Wing: Heritage Ballroom) Repeat of Friday
5:00pm	Mission Oak Restoration Workshop (Sammons Wing: Heritage Ballroom) Repeat of Friday
8:00pm	Panel Discussion and Open Forum: "Building An Arts & Crafts Collection" (Sammons Wing: Heritage Ballroom)

### Sunday, February 18th

7:00-9:00am	Continental Breakfast (Vanderbilt Wing: Blue Ridge Dining Room)
9:00am	Seminar: "The Furniture of Charles Limbert" by Don Marek (Sammons Wing: Heritage Ballroom)
10:00-10:15am	Break
10:15am	Seminar: "Color Woodcuts: The Art of the Arts & Crafts Movement" by Nancy Green (Sammons Wing: Heritage Ballroom)
11:30-1:00pm	Lunch*: Carolina Cafe, Blue Ridge Dining Room and Dynasty Restaurant
11:30-5:00pm	Modern Craftsmen Show (Vanderbilt Wing: Grand Ballroom)
1:00-5:00pm	Antiques Show (Vanderbilt Wing: Grand Ballroom)
2:30-6:00pm	Biltmore Mansion Tour* (Great Hall: Bellstand)

\* Not included in Arts & Crafts weekend package.  
Advance registration at conference desk required  
for Biltmore tour.



Fine  
Early 20th century  
American  
Craftsman  
Silver,  
Jewelry  
and Metal

*Right: Three brooches, handwrought in brass with acid-etched Arts & Crafts period designs, circa 1905. Makers, top to bottom, are: Forest Craft Guild of Grand Rapids, MI; Marshall Field Craft Shop of Chicago, and George W. Frost of Dayton, OH.*



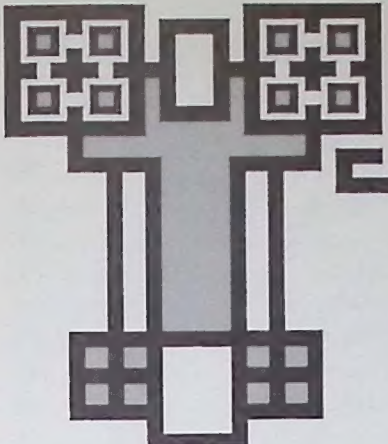
*Left: Top: Brooch in gold with varied shades of pink tourmalines, handwrought by Margaret Vant, Boston, circa 1935. Center: Brooch in gold with green enamel, centering a green tourmaline, handwrought by Marcus & Co, New York, circa 1905. Bottom: Pendant in gold with blister pearl, pink tourmalines and pale green emeralds, handwrought by Frank Gardner Hale, Boston, circa 1910.*

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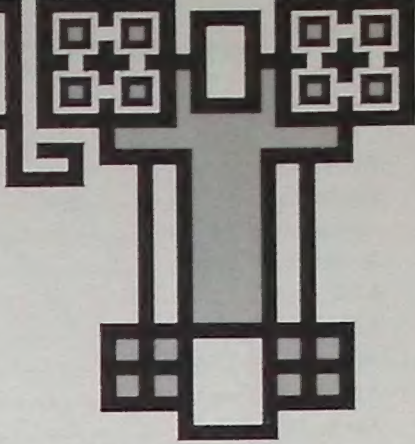
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# EDITORIAL



## "Coming of Age" — Bruce Johnson —

In looking back over the events of the past decade it seems evident that the American Arts & Crafts movement has finally achieved recognition as an important chapter in the history of decorative arts. As active participants, we begin to sense that we have passed from adolescence into maturity, but with this passage we find ourselves faced with a new set of problems.

One of the most actively discussed topics of this weekend will be whether or not the furniture market has recently gone "soft." I would like to suggest that what we are experiencing is yet another indication of the maturation of the Arts & Crafts revival. Granted, the absence of Michael Carey in the auction arena as both a buyer and a strong underbidder for early and spindle Craftsman furniture has been felt. We must also question whether the "highs" of 1988 were natural or artificial. Were those spindle armchairs really worth \$15,000 each or was the market being manipulated in order to maintain and increase the value of gallery inventories and personal collections?

The middle level of the Arts & Crafts market certainly has softened in at least one area where it was expected - in refinished, re-upholstered, or repaired pieces. During the past decade many furniture collectors have demonstrated that they have not yet achieved a high level of buyer sophistication. Auction houses, consignors, and Arts & Crafts galleries have profited greatly during the eighties from collectors who were unable to distinguish an original finish from either a chemically "skinned" finish or a totally new finish.

Perhaps the softening which we are currently witnessing is a sign of a growing awareness among Arts & Crafts collectors of the importance of an original finish. For the first time in the Arts & Crafts revival collectors may be placing a ceiling on the value of refinished, re-upholstered furniture, yet are still willing to pay a premium for an authentic finish in excellent condition.

But why, in a movement wherein design, form, and proportion are so highly touted, is an original finish so highly prized? Doesn't a properly refinished dining room table display the same pleasing proportions, the same dramatic cross-stretchers, or the same splined quarter-sawn boards as one which has never felt the sting of Fornby's stripper?

Obviously, it does, but the difference is that which is missing. An original finish is as much an integral part of an

antique as an original leather seat, the original pulls, or the original top. Take any one away, even duplicate it with a quality replacement, and the effect is the same: the piece is less than what the craftsman intended it to be. It has been modified and is worth less than one which has never been altered.

Each Arts & Crafts collector of the nineties has both the opportunity and the responsibility to insure that fifty years from now collectors and scholars will not be lamenting the loss of authentic finishes on our Stickley, Limbert, and Roycroft furniture. The time has come for us to demonstrate our respect not just for their furniture, but their finishes as well. Toward that end, we each need to become as adept at recognizing an original finish as we are at spotting an unsigned Craftsman tabouret. Just as important, we need to learn how to preserve that original finish in such a way that we can use it as it was intended and so that we can dissuade future owners from having it refinished.

The techniques and formulas for preserving an original finish can be found in several publications, but explaining how to recognize an authentic Arts & Crafts finish is more difficult to capture in words and pictures. Experience is the best instructor. Take every opportunity that you can - from this antiques show to trips to Arts & Crafts galleries to visits to private collections - to look past the shopmarks, the tapering corbels and those enticing spindles to something just as important: the finish.

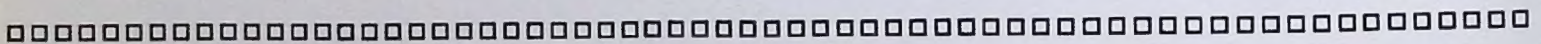
First, ask if it is original, but then inspect it yourself. Look for those tell-tale runs on the inside of a stretcher; peer under the arms for stripper scars; feel under the rungs for frozen drips of a recent finish; look for sanding scratches, especially cross-grain scratches around exposed tenons and intersecting boards. And check for those unnatural dark boxes of an old finish surrounding the firm's decal. Any of these clues can be an indication of a skinned or refinished piece of furniture.

But when you are assured that the finish you are inspecting is as old as the boards beneath it, study it closely. Note the color, the depth, the natural wear, the hairline crazing that distinguishes it from a new finish. Memorize how it looks, feels, and smells - and carefully file that information in your mind so that when you come across your next piece of Arts & Crafts furniture, you will know whether or not the finish is authentic. And if it is, treat it with the respect that it so richly deserves.



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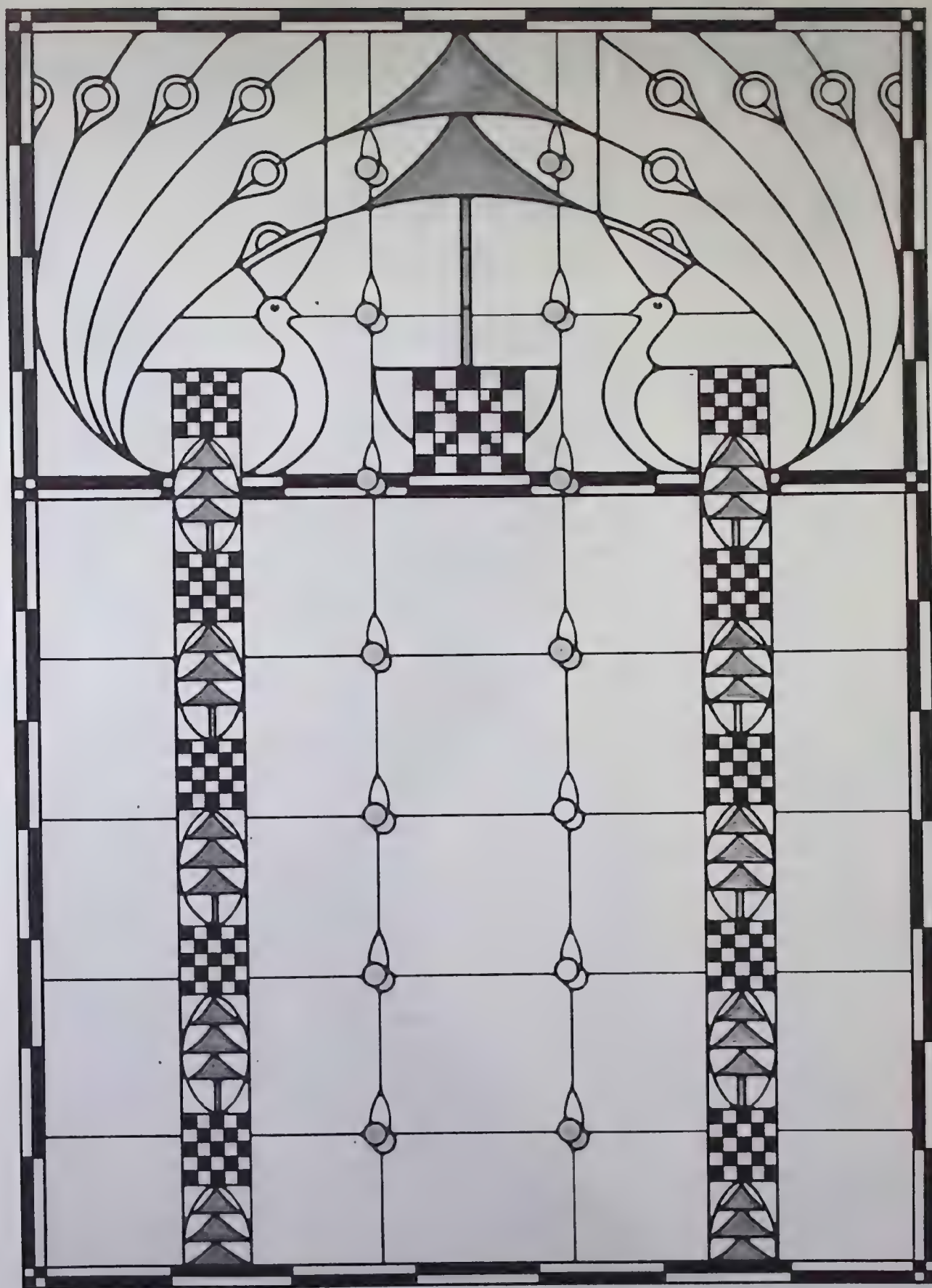
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# The Role of Reproductions

## *The Problem with Reproductions*

by Dorothy Lamoureux

In describing the problems with reproductions in the Arts & Crafts revival, the collector's point of view must be considered. This discussion will also examine the importance of the contemporary artisan/craftsman.

First of all, there is no place in any collection of art or antiques for reproductions. Even the most flawless reproduction lacks one factor: presence in its time and space. There is only the single existence of the original in that time and space which can be neither shared nor altered. In other words, the reproduction is out of context. To a collector, one documented footstool made during the Arts & Crafts period is worth as much as one hundred reproduction footstools.

The existence of the original is necessary to the concept of authenticity. The authority of an object is the quintessence of all that is known about it from the time of its creation until the present. That singular existence of the original in the present was determined by the history of the changes to the properties of its existence, which includes both changes in ownership and in physical condition, such as general wear and tear as well as repairs over the years. Both of these changes are subject to a tradition which can be traced from the condition of the original when it was created. The technique of reproduction detaches the object reproduced from this tradition by substituting a myriad of copies for the singular existence of the original. The reproduction shatters that tradition.

The reproduction is neither an object of desire nor is it desirable for a collector. Cost for the real thing is rarely the issue; nor is loss of time, personal sacrifice or even one's health.

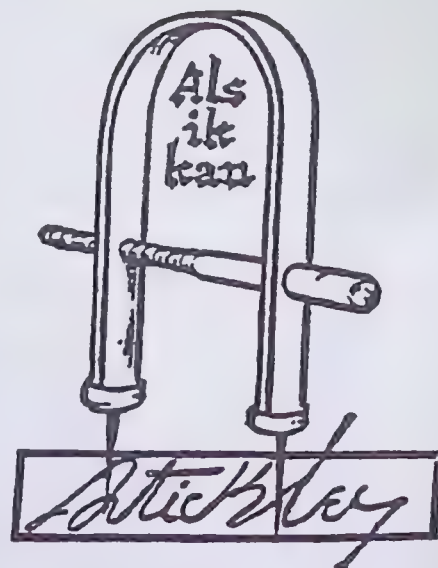
Anything will be done and has been done to obtain objects for collections. No words can describe that feeling of exhilaration when the prize is won. The adversity of the experience while trying to obtain that object of desire becomes lost in memory.

During the various period revivals of decorative arts, reproductions have always become an issue of controversy. On one level there is fear that the market will be affected. Sometimes prices do fluctuate after reproductions are introduced. Recently, prices realized for original Stickley furniture have been lower and this may be the result of reproductions new to the market.

On another level there is a shared fear that through chicanery the reproduction will be represented to the neophyte as an original in an attempt of exploitation for money. The fake or fraud is not a concern to a true collector, but the knowledge of the possibility is. This knowledge is a double-edged sword. The more you know as a collector, the better you become at detecting the fake - and the more aware you become of the possibilities for alteration in order to increase the value of an object.

We perceive objects of art in two different ways. The first is as they are of value to the group. The second is their exhibition value. What really matters is the existence of the art. What is unique about the Arts & Crafts revival is the fact that more than just "art" or "objects" are involved. We hear words like simplicity, honesty and integrity. Just what does this mean and just what is at issue?

For the collector it is not just collecting objects from the Arts & Crafts movement. It is living with objects from the period in an attempt to recre-



ate a cultural tradition and to fulfill a need for moral regeneration that is defined by the movement's philosophy. Primary importance is placed on the home and lifestyle. One should live simply with objects that are hand-crafted with good and simple design.

Unlike the collector, the contemporary artisan/craftsman does not have to self-consciously resurrect an ideal of the Arts & Crafts period. It is their reality. The current popularity of the period and its revival increases the opportunities to create objects and to maintain the traditions and expertise of the individual craftsman's work and life. These contemporaries share a common bond with all craftsmen throughout the ages in their use of materials and their craftsmanship.

As a result of the current popularity of decorative objects from the Arts & Crafts period, the seduction for the craftsman may be to make reproductions. But the true craftsman will rise above this and will create objects which are an extension of his or her own innate creative ability.

The new collectors of art and objects from this exciting period have



# In an Arts & Crafts Home

## The Need for Reproductions

by Robert Rust & Kitty Turgeon



several choices. You can seek out that which you can afford from that which is available from the original period. You can buy the original work of contemporary artisans/craftsmen which reflects the philosophy of the Arts & Crafts movement. Or you can buy reproductions.

But who would want a reproduction if you can own an original?

*(Dorothy Lamoureux is the editor of the Journal of the American Art Pottery Association and the author of the exhibition catalog THE ARTS & CRAFTS STUDIO OF DIRK VAN ERP. She continues her research into the Arts & Crafts movement from her home in San Francisco.)*

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"Louder Than The  
Tread of Mighty  
Armies Is An Idea  
Whose Time Has  
Come"

—Victor Hugo

The original wooden plaque for the Victor Hugo room in the Roycroft Inn is currently in the collection of Christopher Forbes at his Colorado ranch. Recently he gave permission to Roycroft Associates to measure and copy it and several other pieces from his extensive Roycroft collection for the Roycroft Re-Editions. Apparently he, like several other major collectors, does not feel these re-issues will undermine the value of his originals. Collectors like Forbes are more interested in knowing that reproductions are being done correctly and by bona-fide firms.

The Craftsman Farms Foundation recently announced that Barbra Streisand, who last December purchased the two corner cabinets from the Farm's dining room, has offered to let the original Stickley company (formerly the L.&J.G. Stickley Company) in Manlius, New York make identical copies for the Craftsman Farms' restoration. The two new cabinets will be a gift from the Stickley company.

There is no deterring a public who demands a supply of some kind. Aficionados will beg, borrow or steal in order to have that which they truly yearn. They will even pay outrageous prices, or buy inferior and distorted reproductions.

The argument set forth here is for authentic reproductions and appropriate adaptations made by reputable firms. Both reproductions and adaptations should be of fine quality and the highest of integrity. Will other than that occur? Probably, but not nearly so often or as blatantly if legitimate, well-made re-issues are given the proper respect and visibility.

The Museum Store Association is recognized as the single organization most responsible for the monitoring

of reproductions, from those at Colonial Williamsburg to the Metropolitan Museum of Art in New York City. Their strict code of ethics could become a benchmark for craftsman working in the Arts & Crafts style. Briefly stated, M.S.A. rules insist:

- 1) that each piece be indelibly marked on the piece itself with the date and maker, as well as a paper label or hang tag that shall provide complete information;
- 2) that no reference be made on that paper description or in any advertising to indicate or insinuate that new reproductions will appreciate in value;
- 3) that adaptations be appropriate and of a similar character and quality as the original pieces.

Imitation, it has often been said, is the highest form of compliment. And as history will attest, when a style of decorative arts becomes a classic, it is replicated. That time has come for the Arts & Crafts movement designs, and it is a sign of a coming of age. It is also a positive and significant stage that heralds the return of appreciation of good design along with the recognition of and a tribute to American ingenuity. Reproductions now give the public an opportunity to enjoy craftsmanship, tradition, and aesthetics at a more modest cost than the rare originals. No other style of decorative arts relies for authenticity on the metaphysical principal of "the spirit breathed into a piece" as much as the Arts & Crafts movement. That element in a piece must be as genuine today as it was during the Arts & Crafts period. We are all aware that when that



spirit was lost the last time, the craze for Arts & Crafts continued mindlessly, or perhaps heartlessly, then died.

That could happen again today. That is why an education of the Arts & Crafts movement, its philosophy, and the social changes that it brought about is so vital to today's collectors. Conferences, seminars, books, clubs, and publications devoted to an understanding and appreciation of the Arts & Crafts movement all work to secure the future of this 'new' classic. For as long as the knowledge of what was behind the 'look' is a part of any reproduction, the prophesied desecration and decline will not be possible. Our concern should be with perpetuating that worthwhile aspect in reproductions, rather than wasting energy on the question: "to be or not to be?" The Windsor chair has been reproduced thousands of times. Modern replicas of Shaker furniture reflect the public's love for history, simplicity, and good design. Neither have hurt the demand for or the value of the originals. Many examples from the turn-of-the-century Arts & Crafts

movement, along with more sophisticated English and Scottish designs, are only now being truly appreciated, and with the scarcity and high cost of the originals, only reproductions will enable us to enjoy these pieces outside of museums.

What constitutes a reputable firm for making re-issues? Honors go to those with old company names that have original designs and trademarks, as well as integrity and dedication to quality and authenticity. The many craftsmen who have obtained permission from collectors to make copies or who have sought instruction in Arts & Crafts techniques from scholars and have studied the master's style before they make their reproductions, are also a credit to the facsimiles. Educated do-it-yourselfers who craft to accessories their homes in the right spirit of things can be counted as viable, too.

But more than anything else, it is the attitude that counts. Just as the original proponents were trying to create by hand and sometimes with the help of machines, the reproductions of today made with the same

care are to be lauded for their contribution. Innovative pieces made in this turn-of-the-century style, but for end-of-the-century lifestyles, such as coffee tables, entertainment centers and computer desks, as well as modern kitchens reflective of the Arts & Crafts style, can be both delightful and functional.

In the end, the winners are everyone, from Arts & Crafts historic sites, which are being preserved and reconstructed using accurate reproductions, to the general public and their homes. And especially secure will be the collectors of original antiques, for they will have the prizes of the past.

*(Bob Rust and Kitty Turgeon have been active in the preservation and restoration of the Roycroft Campus in East Aurora for several years. They are the founders of Roycroft Associates and Design Studio in East Aurora, and of the Craftsman Homeowner Club and Newsletter.)*



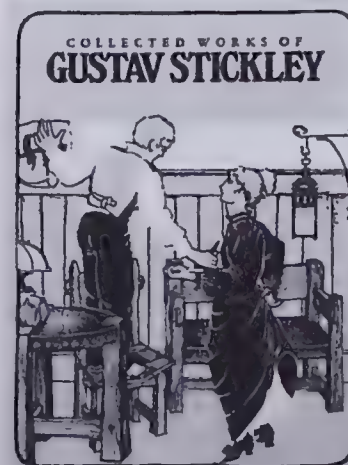
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*Doug Eisele is the president of Old World Restorations, Inc., located at 347 Stanley Avenue in Cincinnati, Ohio, where his staff undertakes the restoration of a myriad of art objects, ranging from pottery and porcelain to stained glass and architectural artifacts. It is their philosophy that “conservation and restoration be done using reversible materials that are compatible with each other and the work of art.”*



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## WORKSHOP #2

“The Preservation and Restoration  
of Arts & Crafts Furniture”

– Bruce Szopo –

*Bruce Szopo first caught the attention of Arts & Crafts collectors when he and his home were featured in the September 1986 issue of Historic Preservation. Since that time he has left the world of advertising agencies and has plunged full time into the Arts & Crafts revival. Working closely with Ann and Ned Duke at the Duke Gallery at 209 N. Woodward in Birmingham, Mich., Bruce has earned the reputation as a conscientious restorer of Arts & Crafts furniture.*



## Arts and Crafts at Sotheby's

Our next auction featuring Arts and Crafts will be in June 1990, and we will be accepting consignments until March 15. For more information, please call Barbara Deisroth or Greg Kuharic at (212) 606-7170.

Sotheby's, in cooperation with the National Trust for Historic Preservation, will offer a four day travel/study program from March 22 through 25 in Pasadena and Los Angeles, which will focus on the decorative arts and architecture of California's Arts and Crafts Movement. For information, call Sotheby's Educational Studies at (212) 606-7822. Sotheby's, 1334 York Avenue, New York, NY 10021.

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This American silver covered tureen, Marie Zimmermann, New York, circa 1915, height overall 15 $\frac{1}{4}$  inches, sold at Sotheby's New York Galleries in December 1989 for \$49,500.

This early Frank Lloyd Wright mahogany spindle armchair, designed for the Oak Park Studio, circa 1895, sold at Sotheby's New York Galleries in December 1989 for \$137,500.



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# SEMINAR #1

“The Arts & Crafts Movement:  
An American Style”  
– D.J. Puffert –

*Though located in California, D.J. Puffert is well-known to Arts & Crafts collectors across the country. In addition to holding an annual October Arts & Crafts auction, he and his staff maintain an impressive gallery at 1417 Bridgeway in Sausalito. Fortunately for Arts & Crafts collectors, he also takes time to share his wide range of knowledge and experience through many articles and seminars.*



# Affordable Arts and Crafts

Learning to look for more than just a shopmark is the key.

by Bruce Johnson

When Barbra Streisand plunked down \$363,000 in December of 1988 for the ten foot long oak sideboard which Gustav Stickley had designed for his 1903 home in Syracuse, thousands of people discovered what veteran Arts and Crafts collectors have been predicting: that more and more antiques that we collect are rapidly becoming unaffordable.

While the often quoted Stickley sideboard was a unique piece, the fact remains that a standard, factory-produced Craftsman bow arm Morris chair that would have sold for little more than \$500 in 1980 will retail at over \$5000 in New York galleries and auction houses in 1990. Bookcases, china cabinets, magazine stands, footstools and box settles by any of the Big Four - Gustav Stickley, L. & J.G. Stickley, Charles Limbert, and the Roycrofters - have also skyrocketed.

While wealthy collectors accustomed to paying hundreds of thousands of dollars for eighteenth and nineteenth century American art and antiques may feel that a \$4000 Gustav Stickley bookcase is still a bargain, many collectors of early twentieth century decorative arts have a problem justifying - and affording the prices being asked for pristine examples of Stickley, Limbert and Roycroft furniture, along with Grueby, Marblehead, Newcomb and Fulper pottery. For many collectors the style of the Arts and Crafts movement is more important than the name branded into the stretcher or scratched into the bottom of the vase, but the problem remains: how can we identify good quality, yet affordable Arts and Crafts antiques?

One of the factors that contributed to the bankruptcy of Gustav Stickley in 1915 and the decline in popularity of Arts and Crafts furniture shortly thereafter was the flood of cheap imitations unleashed by scores of furniture manufacturers attempting to capitalize on the movement. Visit nearly any antiques mall and you will inevitably come across a rocking chair, plant stand or library table that displays many of the characteristics championed by Gustav Stickley, but shows little attention to quality construction or materials. Fortunately for us, there exists a number of examples of Arts and Crafts furniture that is neither as expensive as Stickley's line of Craftsman furniture nor as poorly designed as many of his imitators. The challenge is to learn how to distinguish the finer examples of unsigned furniture from the cheap imitations that at first glance might tempt us.

To begin, we need to identify those elements in a Craftsman chair, table, or bookcase that have combined to establish him as the most important designer of American Arts and Crafts furniture. Stickley furniture is not collected because it has a Craftsman paper label or a red decal, but because he incorporated design elements into his furniture which have since earned more respect and admiration than any of his competitors. If we can find unsigned - and less expensive - Arts and Crafts furniture with many of those same elements, we can build a respectable and enjoyable collection for a fraction of the cost.

The Wood - Oak was the dominant wood of Arts and Crafts furniture manufacturers, and quartersawn boards the oak of choice. Quartersawing a board required additional handling at the sawmill, but the result was a board that displayed an attrac-

*It's not a #332 Craftsman Morris chair, but it's not \$4000 either. J. M. Young might have had Gustav Stickley's chair in sight when he designed this one. The proportions aren't quite as pleasing, but remove the castors and have it upholstered in leather and you have an Arts & Crafts Morris chair to be proud of.*





tive cross-grain flake, which accounts for its nickname 'tiger oak.' Because of the way in which it is cut, quarter-sawn oak is less apt to warp or split than plain sawn oak, but most manufacturers opted for the less expensive plain sawn lumber. While the Big Four almost always used quarter sawn oak, generic Arts & Crafts furniture made with quarter sawn oak deserves extra consideration as a possible purchase.

**Construction** - Makers of high quality Arts and Crafts furniture generally went to the trouble of "pegging" key joints. A smaller number of designers incorporated exposed tenons into their furniture construction joints. The exposed tenon required several additional steps, thus not even Gustav Stickley employed it in all of his furniture. When it is found, however, it is coveted, for it is a sign of high quality design and workmanship.

Be aware that many companies during this time substituted false tenons in an attempt to achieve the desirable look without the added expense. Inspect each exposed tenon carefully, for if you find evidence of glue or nail heads, it may simply be attached to the board rather than extending through it.

**The Arch** - Critics of Arts and Crafts furniture often find the predictable combination of straight horizontal and vertical boards rather boring. A few of the designers of that era must have anticipated that problem, for on occasion you will find a bookcase, sideboard or china cabinet with an arched toeboard, a footstool or chair with arched aprons, or a Morris chair with arched or bowed arms. The addition of even a single arched

toeboard provides a dramatic contrast that continues to command the respect of collectors.

**Slats and Stretchers** - For slats the rule is simple: the more, the better. Five slats across the back of a chair are better than two, and a row of slats under each arm can mean the difference between a common Morris chair and an exciting one. For stretchers the rule is similar: the wider, the better. Victorian chair manufacturers had often used square chair stretchers, thus, when they switched to making lesser quality Mission oak furniture, many kept using square stretchers. The Big Four introduced the wider,

more expensive stretcher, primarily to expose more attractive grain and to provide additional strength to the base of the chair. For that reason, an unsigned chair with wide stretchers is better than one with square stretchers.

**The Hardware** - When the time came to select the hardware for his bookcases, dressers, and sideboards, Gustav Stickley could not find the pulls, hinges and knobs that he felt were appropriate for his furniture. To solve the problem he formed his own metalshop, where heavy copper and iron pulls were hand-hammered by craftsmen working under his supervision.

## THE TWINCITIES ANNUAL ARTS & CRAFTS EXPO III

The 3rd Annual Show & Sale of furnishings from the American Arts & Crafts Period will again be held in the Fall in Saint Paul, Minnesota. The specific dates and location will be announced.

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Most other manufacturers, including Charles Limbert, purchased their hardware from companies that specialized in that field. Many mass-produced cheap, plated hardware, while others attempted to equal the standard of quality established by Stickley. High quality, heavy gauge hardware contributes as much to the affect generated by a piece of Arts and Crafts furniture as does a pegged joint or an exposed tenon.

**The Signature** - While most of the companies producing inferior furniture did not bother to affix a decal or paper label to their products, several manufacturers of respectable Arts and Crafts furniture did follow the example established by the Big Four. Among the firms that have begun to attract the attention of Arts and Crafts collectors are Stickley Brothers, J.M. Young, Lifetime, Harden, Charles Stickley, Larkin, the Karpen Company, Plail Brothers, and the Michigan Chair Company.

While furniture made by these firms is often of a higher quality than much of the unsigned furniture we continue to come across, each piece must still stand on its own merits. Several of these firms made two lines of furniture: an economy line and a higher quality line that was also more expensive. We need to remember that an awkwardly designed, poorly constructed chair remains just that regardless whose label is on it.

#### Decorative Accessories

High quality furniture is not the only Arts & Crafts antique to experience dramatic rises in value. Fine examples of hand-thrown, hand-decorated art pottery, such as Grueby, Ohr, Rookwood, Marblehead and Newcomb, have climbed beyond the budgets of many collectors. Metalware by Dirk Van Erp, Robert Jarvie, Karl Kipp and the Roycrofters have also increased in value.

At nearly the same time that each of these companies was flourishing, several other companies were mass-producing less expensive molded pottery or machine-hammered metalware. It was their intent to duplicate the look of the hand-crafted pottery or metalware, but at a fraction of the cost. Many were quite successful and today their wares are still priced far

below the major names that grab the headlines after each Arts & Crafts auction.

Hampshire Pottery, for instance, produced a line of pottery today referred to as "poor man's Grueby." The larger examples of Hampshire pottery have already grown beyond the price range of many of us, but numerous examples with a strong Arts and Crafts flavor and a reasonable price tag still abound in antiques shops. For those who enjoy the more delicate look of Rookwood but not the hefty price, there is Weller and Roseville, both of which mass-produced molded pottery for several decades. Both the Rookwood and the Van Briggles potteries had also switched to this less expensive method of production by around 1920. While these later forms may never become a valuable as earlier, hand-decorated art pottery,

they can provide us with affordable accessories until our collection can increase with our budget.

While a few outsiders have continued to predict that the glow of the Arts and Crafts movement will fade once again, not unlike Halley's comet that flashed across the sky in 1910, chances of that happening are extremely remote. Regardless what will be 'hot' in 1990, the Arts and Crafts movement is destined to remain a recognized, respected and collected era in the history of American design.

*(This article originally appeared in the January 1990 issue of Country Living magazine. "Antiques Across America" columnist Bruce Johnson continues to keep Country Living readers in step with the Arts & Crafts movement and other important developments in the field of antiques.)*

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photograph courtesy D.J. Puffert, The Arts and Crafts Shop, Sausalito, CA.

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## SEMINAR #2



“Newcomb Pottery and the Arts  
& Crafts Movement”

– Dr. Jessie Poesch –

*Most Arts & Crafts collectors are aware that Jessie Poesch is the author of the definitive work “Newcomb Pottery: An Enterprise for Southern Women 1895-1940,” which accompanied the 1984-1987 Smithsonian exhibition by the same name. She presently serves as professor of art history in the Newcomb Art Department at Tulane University in New Orleans, where she has developed her interest in Newcomb pottery over the past thirty years.*



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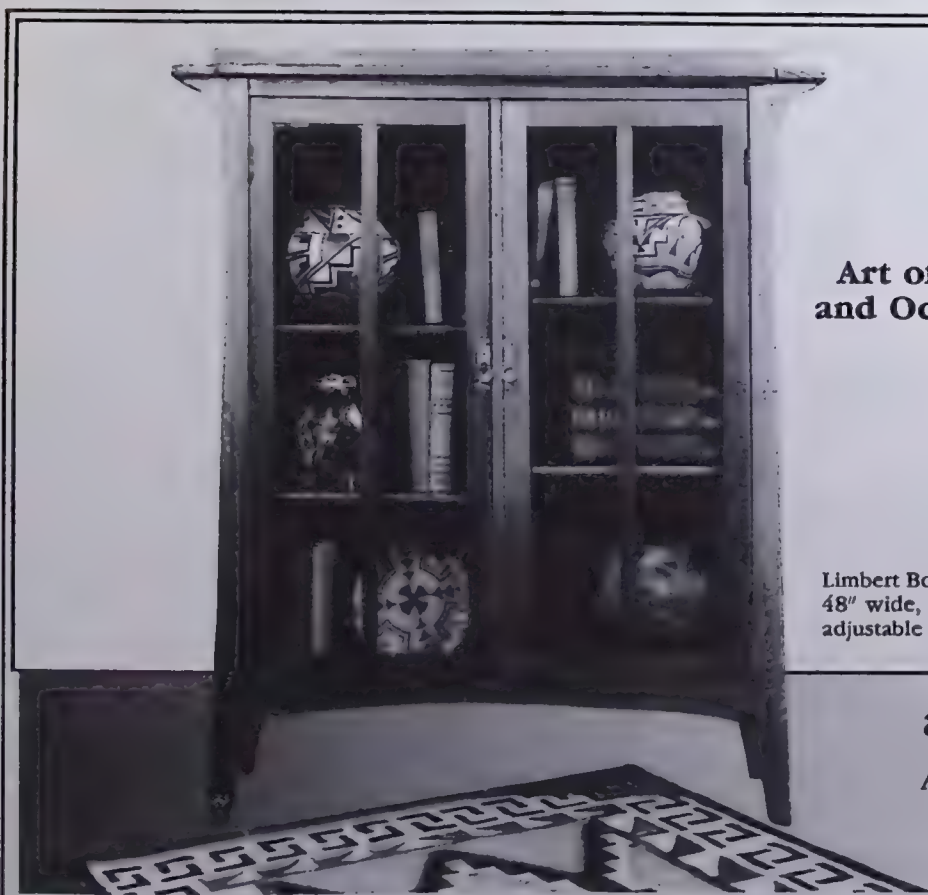
Gustav Stickley  
Chalet Desk, c.1910

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# Biltmore Estate: The Jewel of Asheville

**M**ost Arts & Crafts collectors know the story of how E. W. Grove was first drawn to Asheville by its mild climate and panoramic views, then stayed to build the Grove Park Inn and several other important homes and buildings. What many do not realize is that twenty years earlier George Washington Vanderbilt was also captivated by Asheville, but rather than designing an Arts & Crafts resort, he purchased 125,000 acres south of the city and oversaw the construction of his personal 250 room French chateaux.

Vanderbilt employed the services of renown architect Richard Morris Hunt to design the Biltmore mansion and Frederick Law Olmsted to create the world famous grounds and gardens. Prior to its 1895 opening, Vanderbilt and Hunt toured Europe, buying the finest antiques and art treasures available and in the process amassing a collection that still surpasses that of many of the most respected museums in America today.

While the Biltmore mansion does not display works by Frank Lloyd Wright, the Roycrofters, or Gustav Stickley, no Arts and Crafts designer or collector - past or present - could find fault with the level of workmanship and artistic ability at Biltmore. The list of artists and craftsmen whose work is on display reads like a Who's Who in Decorative Arts: sculptor Karl Bitter, artists Albrecht Durer, John Singer Sargent, James Whistler, Pierre Auguste Renoir, and stained glass designer John LaFarge.

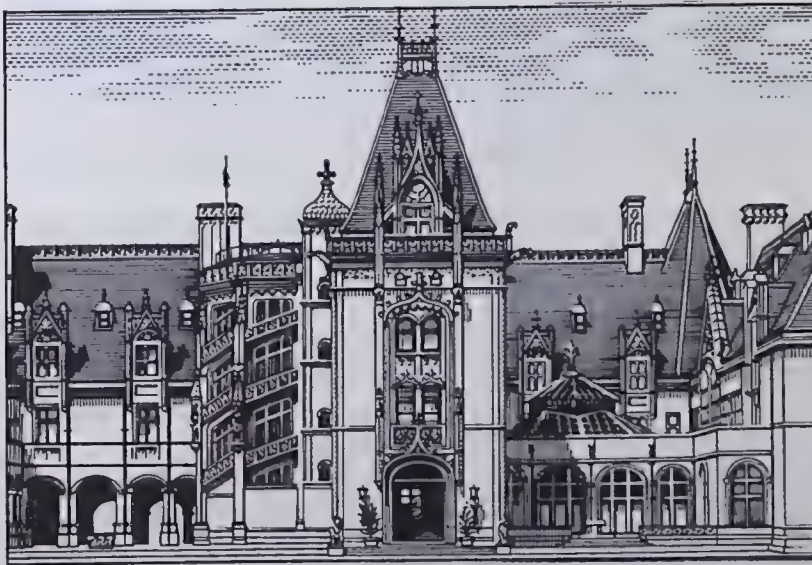
The privately owned Biltmore Estate is now open to the public for tours of the mansion, winery and grounds. In conjunction with the Grove Park Inn Arts & Crafts Conference, the staff at Biltmore has helped to arrange discounted tickets and tours for those participants who want to visit the historic landmark. Individuals who wish to make their own transportation arrangements to the Biltmore Estate, which is approximately five miles from the Inn, may purchase tickets at the Arts & Crafts registration desk in the Sammons Wing. The cost is \$17 per person.

Tour buses to and from the Biltmore Estate will be available at three times during the conference. On Friday the bus will leave the main entrance at 12:30pm and will return between 3:30pm and 4:00pm. A bus will also leave the Inn at 2:30pm on both Saturday and Sunday, returning each day between 6:00pm and 6:30pm. The cost of each ticket and round trip transportation is \$26.

In order to reserve a seat on any of the three tour buses, participants must sign the list available at the Arts & Crafts reservation desk. Checks should be made out to "Travel Professionals" and are to be presented to either the bus driver or tour representative as you board. The cost of the tickets cannot be charged to a Grove Park Inn room account.

For additional information on the Biltmore Estate, please pick up a color brochure available at the Activities Desk in the Great Hall.

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# Metalsmiths of the West Coast

by D. J. Puffert

When one is looking at objects that have been crafted in metal, regardless whether it is base or precious, it is well to keep in mind that the art of the metalsmith is an ancient and universal craft, a craft in which the material used is naturally an extremely beautiful medium, possessing varied and exclusive color tones.

This coloration is dependent upon plain surfaces and fine sections of hammering and molding, which may be introduced and executed to reflect light and shade to form the respective shapes of subtle design. In Arts & Crafts metalwork, surfaces are easily ruined or the original concept lost if over-decoration is implemented. In other words, there should never be any useless applied ornament - or ornaments applied just for the sake of decoration.

According to the fundamentals of the Arts & Crafts philosophy, good design is achieved only when proportion, form, and execution of the object fulfills its intended purpose, regardless whether it be a vase, bowl, desk set or lamp. Those metalsmiths that practiced their craft on the West Coast may have come the closest to working within the Arts & Crafts idiom. The metal workers of the West Coast created a vast array of design styles ranging from the artistic interpretations of Charles Eaton and Elizabeth Burton to the strict and rather severe work of Dirk Van Erp.

Although varied in their applications of their individual design concepts, there was a strict adherence to the Arts & Crafts philosophies and a very harmonious blending of the artist and the craftsperson. In this philosophy, aesthetics as well as manual work was considered essential for one's survival in this world. It was also seen as a moral force, capable of improving one's character.



The major proponent in spreading this Arts & Crafts view on life was Gustav Stickley, whose wide reaching Craftsman magazine expounded the advantage of belonging to this movement. In the March 1908 issue he wrote:

*I believe now in the immense influence for good in the development of character which is exerted merely by learning to use the hands. One only needs to look at any part of the history of handicrafts to realize how much strength, sincerity and original thought went into the work of the old craftsmen who took such honest pride in the work of their hands, and who did not deem the patient toil of weeks, months,*

*even years too much to be spent upon the fashioning of a single object which should express a creative thought that was their own. To me, this development is the chief end to be attained by fostering the growth of handicrafts. It is not the making of things that is important. It is going back to the primitive beginning of handicrafts which marks the beginning of civilization and is so important a factor in the growth of character, that upon it depends nearly every quality of heart and brain that goes into that which we have called the craftsmanship of life.*



Gustav's persuasive point of view carried itself throughout the country and was practiced by some as if it were a religion. In the West there was the opportunity to practice as well as to experiment with these ideas. Dick Van Erp was reared in a strict school of Holland-Dutch craftsmanship along with an almost inexplicable gift and desire for quality. Van Erp's shop was first started in 1909 in Oakland and later moved to San Francisco, where it excelled in the limited production of Arts & Crafts period copper. Rarely using any other metals in the production of his wares, he ruled his shop with an iron hand towards honest, totally hand-made, quality products.

Dirk turned over the directorship of the shop to his son William in 1929 and died soon after in 1933. Dick Van Erp always adhered to the belief that true craftsmanship was of ultimate importance and when one says that his craft is made by hand, it should be totally made by hand. It is purported by Bonnie Mattison in "California Design 1910" that Dirk had quite a disagreement with William in the late twenties when the younger Van Erp brought an electric drill into the shop. It is interesting to note that even as he was approaching retirement and the Arts & Crafts first zenith had long since passed, Dick Van Erp was still adamantly holding on to the truest of the craftsman ethics.

Van Erp's work was finished in a

variety of patinas using a chemical oxidation process and possesses a timeless quality evidenced by those pieces which were produced in his shop. The qualitative designs and hammering incorporated by Dirk and the craftspeople associated with his firm have led many collectors to believe that his was the most pre-eminent coppersmithing firm of the Arts & Crafts Period.

Another important coppersmith of the Bay area was Harry St. John Dixon, whose early interest in metal working was spurred on by his brother Maynard, a note-worthy and highly recognized painter, and also by his association with Dick Van Erp's shop. Harry's fifty year career in metalsmithing was perhaps the longest of any noted craftsman. He is aptly recognized as being both an artist and a craftsman, with both talents being reflected in his work. His peers regarded Harry as somewhat of a guru, in part due to his unique creative ability in design techniques.

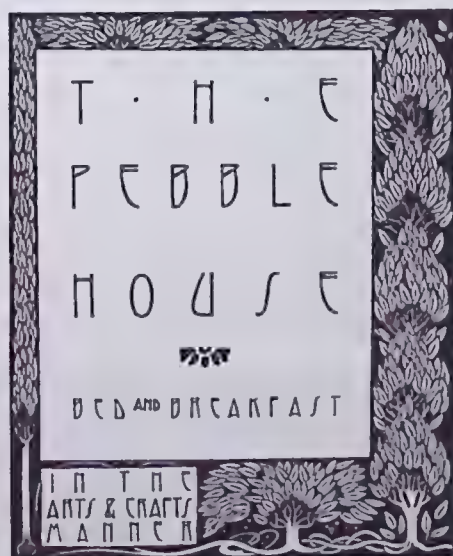
Rudolph Schaeffer is most noted for his design theories, although he was a very capable metal worker. Rudolph taught design techniques at many noted institutions, including the Troop Polytechnic School in Pasadena and his own school, the Rudolph Schaeffer School of Design, in San Francisco. It is generally believed that very few, if any, of Rudolph's works were offered for sale, but it is evident upon viewing historical photographs

of his school that he was a prolific and advanced craftsman.

Clemens Friedell is most often recognized for his works in silver. He was trained by a Viennese silversmith for a seven year period. Clemens' shop was first located in Pasadena around 1909. He worked primarily on commission, although it seems as though he was very prolific in his work, based on the number of his works that continue to surface in today's marketplace. Clemens' forms tend to be a little more intricate in their craftsmanship and design than in typical of other period work.

Elizabeth Eaton Burton, daughter of Charles Eaton (another respected metal worker), lived, worked, and maintained a metal crafts shop in Santa Barbara. Most of Elizabeth's work was by commissioned order. She was perhaps one of the most artistic and organic designers of the Arts & Crafts movement, combining shells, such as nautilus, melon, or abalone, with copper or brass to create a fascinating variety of lamps and other objects.

One of the most note-worthy metalcraft teachers and designers on the West Coast was Douglas Donaldson of Los Angeles. He taught at a variety of schools, professing to his students the importance of beautiful ideas as the conception that leads the way with the technical processes simply being the words that compose the language of art. His designs in jewelry and other metalwork are in-



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variably well thought out with an excellent adaptation to the metal used.

Many shops on the West Coast, as well as exhibitions from Southern California to Alaska, carried a variety of the wares produced by Arts & Crafts metalcrafters. Even bookstores such as the formidable firm of Paul Elder in San Francisco took on new definitions and became so diversified that in some period photographs once can hardly tell that they were in the business of selling books.

For those of us who collect Arts & Crafts metalcraft, a wide variety of objects is available to capture our interest - and we have a choice of quality, quantity, and price range. Although it is safe to seek copper objects produced by the Dick Van Erp shop in San Francisco, they are by no means the last word in Arts & Crafts metalwork. In addition to the artists already mentioned, the shops of Fred Brossi and Hans Jauchen consistently produced a wide assortment of top quality metalcraft. Previously discussed craftsman Harry Dixon was

considered by many of his peers to be San Francisco's most creative metalsmith. Albert Berry and the people who worked with him at his Arts & Crafts Guild in Seattle also produced high quality metalwork, yet little is known of Berry's guild.

While additional research needs to be done into the lives, shops and works of these and other West Coast metalsmiths, it seems apparent that the large number of talented, prolific and, above all else, dedicated metalsmiths working in this area deserves to be recognized by collectors today for their important contribution to the American Arts & Crafts movement.

*(D. J. Puffert has been an outspoken and prophetic champion of West Coast metalsmiths for several years. Working from his recently expanded gallery in Sausalito, he has continued to research, write and speak on the roll of the West Coast craftsmen and women in the American Arts & Crafts movement. He will be available in his booth at the antiques show to answer questions.)*

## Arts & Crafts Society Formed in Midwest

A Midwest organization has been formed to bring Arts & Crafts movement enthusiasts together for networking and to learn more about the many aspects of the Arts & Crafts movement. In announcing the formation of the Midwest Arts & Crafts Society, Edward and Jean Lawrence said that the organization will serve the states of Illinois, Wisconsin, Indiana, and Michigan.

Programs will be held quarterly, each dealing with a different aspect of the Arts & Crafts movement. The first program of 1990 was "The Arts & Crafts Movement: Philosophy and Origins," presented by Bruce Szopo of the Duke Gallery in Birmingham, Michigan on January 24th at the Hull House in Chicago.

Other programs in 1990 will include a dinner at the Cliff Dwellers' Club on April 11th, at which time Wilbert Hasbrouck will discuss "Arts & Crafts Interiors by Chicago Architects." On June 20th Professor Bruce Taylor will focus on "Oscar Lovell Triggs and the Ideas of the Chicago Arts & Crafts Movement." On September 16th a tour of the Glessner house in Chicago will be led by docents of the Chicago Architecture Foundation, who will highlight Arts & Crafts elements in this landmark building.

Membership in the Midwest Arts & Crafts Society is \$14 for individuals, \$24 for families, and \$10 for students and seniors. For additional information, please contact Jean or Ed Lawrence weekends at the Pebble House Bed and Breakfast Inn, 15093 Lakeshore Road, Lakeside, Michigan 49116, telephone (616) 469-1416.

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"Any fool can write a book, but it takes a man to dovetail a door."

— Charles Lummis  
author, 1859-1928

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## SEMINAR #3



“The Jarvie Shop”

– Thomas Maher –

*Detroit attorney Thomas Maher has emerged as one of the most trusted advisors to major Arts & Crafts collectors. His astute auction reviews in Maine Antique Digest provide Arts & Crafts collectors with an insider's view into the current market. Recognized for his in-depth knowledge of Craftsman furniture, Tom Maher continues to expand his research, his talks and his articles into other areas of importance to Arts & Crafts collectors.*



# On The Role of the Machine ....

Take the two words, "Arts" and "Crafts," and think of them separately and try to define each. You will see that the expression really means that which is beautiful, truly artistic, and expressive of the highest ideals and purest conceptions of a talented mind combined with the cleverness, ingenuity and mechanical ability of a well trained craftsman.

– Charles Limbert

Given the need for production and the fundamental desire for honest self-expression, the machine can be put to all its legitimate uses as an aid to, and a preparation for, the work of the hand, and the result can be as vital and satisfying as the best work of the hand alone.

– Gustav Stickley

When you make a thing by hand, you make it by hand.

– Dirk Van Erp

The machine, by its wonderful cutting, shaping, smoothing, and repetitive capacity, has made it possible to so use it without waste, that the poor as well as the rich may enjoy today the beautiful surface treatments of clean strong forms ....

– Frank Lloyd Wright



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The next auction of fine American Arts & Crafts furniture and decorative arts will be held in Los Angeles, April 30 - May 1, 1990.

Frank Lloyd Wright hammered copper urn, circa 1900,  
sold at auction for \$104,500, March 1989



Greene & Greene leaded glass window executed for  
the Jennie Reeve residence, Long Beach, 1904,  
sold at auction for \$13,200, September 1989



Dirk van Erp hammered copper and mica table lamp,  
circa 1911, sold at auction for \$7,150, September 1989



For information regarding this auction,  
please contact Jon King in Los Angeles at  
(213) 850-7500, ext. 217 or Carol Hay in  
San Francisco at (415) 861-7500 ext. 237.

For further information or to purchase illustrated catalogues, please  
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# BUTTERFIELD & BUTTERFIELD

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Kalo silver oval platter, 1905-1914,  
Sold at auction for \$5,500, September 1989



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Roycroft

Decorative Arts by Lucia Mathews

Furniture by Gustav Stickley and  
L & JG Stickley

Pottery by Rookwood and George Ohr



# "All Those Green Pots"

The American Art Pottery Association has organized an exhibition for participants at the 1990 Grove Park Inn Arts & Crafts Conference entitled "All Those Green Pots." The exhibition will be on display all weekend in Memory Lane, the passageway between the Great Hall and the new Vanderbilt Wing.

"All Those Green Pots" was arranged by association members Jim Messineo and Jordan Lubitz. Items in the exhibition are on loan from numerous art pottery collectors in the association. Included in the display will be examples of Grueby, Hampshire, teco, Clifton, Merrimac, Marblehead, Van Briggie and several other potteries, all of which incorporated green glazes into their works during the Arts & Crafts movement.

"The purpose of the exhibition," explained Jim Messineo, an exhibitor at the Grove Park Inn conference, "is to show the influence of the 'green craze' that swept through the art pottery industry during the Arts & Crafts movement. we aren't concerned here with who first started using a green glaze or who had the best green glaze, but want to give everyone at the conference an opportunity to compare some of the glazes of the various art potteries."

In conjunction with the exhibition the American Art Pottery Association will have membership information

available near the display for those collectors who do not presently belong to the association. Annual membership dues are \$20 for a single membership and \$25 for a dual.

Plans are currently being formulated for the 1990 annual convention, which will be held June 14-16 at the Embassy Suites in the Cincinnati suburb of Blue Ash, Ohio. Weekend events will include seminars, an art pottery auction on the evening of the 15th, and an art pottery show and sale in the dealers' rooms at the Embassy Suites. For more information, call either Betty Powell (614) 885-1962 or Jean Oberkirsch (314) 968-0708.

The recently elected officers of the American Art Pottery Association are: president, Norman Haas (Quincy, MA); vice-president, Hilda Pritsker (Dallas, TX); secretary-treasurer, Jean Oberkirsch (Webster Groves, MO); and trustees, Betty Powell (Worthington, OH), Terry Scanlin (Endicott, NY), and Jim Messineo (Boston, MA).

Information regarding membership, journal circulation, and change of address should be sent to Jean Oberkirsch, 125 East Rose, Webster Groves, MO 63119. Correspondence and material for publication in the journal should be addressed to Dorothy Lamoureux, P.O. Box 210342, San Francisco, CA 94121.



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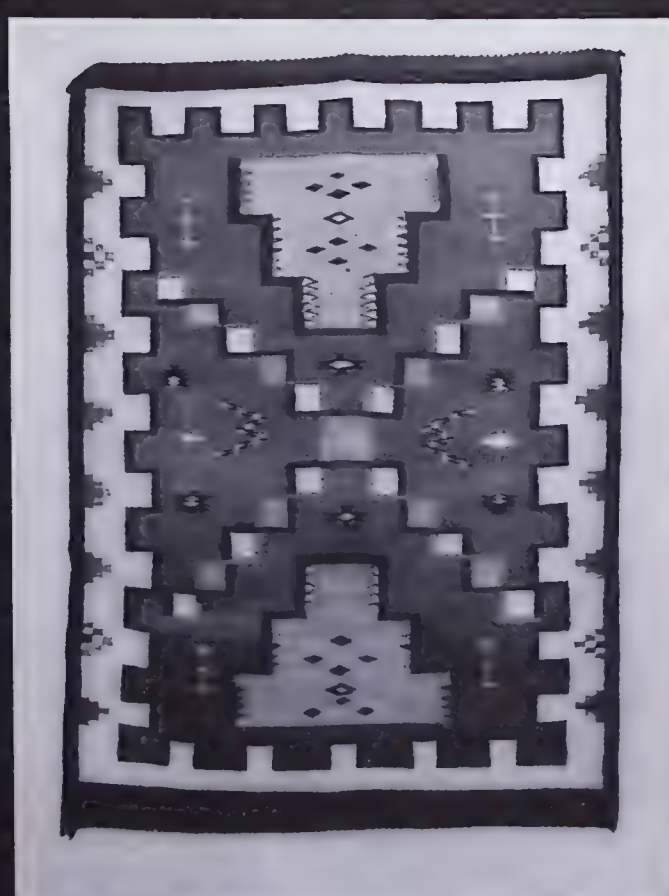
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## SEMINAR #4

### “Gustav Stickley Furniture: A Brief Design Analysis” – William Porter –

*His background as an executive automotive designer for General Motors has helped train Bill Porter's eye for the small details that play a crucial role in the success - or failure - of a piece of Arts & Crafts furniture. He and his wife Pat were Arts & Crafts enthusiasts before most of today's collectors were able to recognize names such as Harvey Ellis or Charles Rohlf, and their personal collection reflects the best designs to emerge from this period.*



# SECRETARY BRYAN IS GUEST OF HONOR AT GREAT BANQUET THAT DEDICATES GROVE PARK INN

*Magnificent New Hostelry Opened to the Public With  
Banquet Which Is Attended by Four Hundred and Fifty  
Men of City, State, and National Distinction.*

*Gastronomical and Intellectual Feast Characterizes  
Opening of New Hotel, Finest in the World —  
Secretary Bryan Chief Speaker.*

## GROVE PARK INN

Location - Sunset Mountain, 2 miles from center of Asheville.  
Cost - Estimated \$750,000.  
Owner - Mr. E. W. Grove.  
Designer and Builder - Mr. F. L. Seely.  
Number of rooms - 150.  
Dining room capacity - 400.  
Construction began - July 9, 1912.

With Secretary of State William Jennings Bryan and Senator Luke Lea, senior senator of Tennessee, as guests of honor, four hundred and fifty representative southern men, including notables from Asheville, Western North Carolina and parts of the two Carolinas, set down to a veritable gastronomical and intellectual feast last night at the new Grove Park Inn, the most unique and finest tourist hotel in the world, the occasion being the formal opening of the new hostelry.

The opening was strictly a "stag" event. Served in the immense dining room of the new hotel, on the unique mushroom-based tables, with the exclusive Grove Park Inn design of china and sparkling cut-glass setting on the genuine Irish linen napery, every delicacy of the season was temptingly arranged to tempt the appetites of the guests present. Under the scintillating lights the formal black and white attire of the men formed a pleasing contrast to the sparkling glass and the exquisite decorations, which embraced every product of the horticulturalist, and converted the immense room into a huge bower of flowers.

Out in the spacious lobby a first class orchestra discoursed sweet music during the banquet, which added much to the enjoyment of the occasion. And when the last dish had been cleared away, the diners settled back into their seats to prepare for the rich oratorical feast in store. Every speaker received the most earnest and careful attention.

### Finished Appearance

The four hundred guests who were greeted by an army of gray-coated attendants as they entered the great doorways noted the obliteration of all marks of the builders and mechanics. The great hostelry looked as if it had been completed for a year; not one person could realize that only two weeks ago chaos and disorder reigned on every side. While some portions of the hotel and the surrounding grounds have yet to receive the finishing touches, it stands today as it will for all times - a marvel of the builders' art, a triumph of architectural skill.

Architect Fred L. Seely acted as toastmaster and introduced Edwin Wiley Grove, who spoke as follows:

"A man never grows too old to build castles and dream dreams. Standing here tonight in the midst of my friends and invited guests, I find a dream realized and a castle materialized.

"After a long mountain walk one evening, at the sunset hour, scarcely more than a year ago, I sat down here to rest, and while almost entranced by the panorama of these encircling mountains and a restful outlook upon green fields, the dream of an old-time inn came to me - an inn whose exterior, and interior as well, should present a home-like and wholesome simplicity, whose hospitable doors should ever be open wide, inviting the traveler to rest awhile, shut in from the busy world outside.

"It affords me far more gratification than I can express in having in my immediate family an architect and builder who, by his artistic conception, by his unswerving zeal, has studied

out the very minutest details, making my dream a reality indeed and accomplishing what, in so short a time, seems almost beyond human endurance.

"That which a man builds, that which a man creates, is a true index of his character, and these massive boulders, placed by skill and endurance into this wonderful structure, fittingly represent the sturdy character of the architect and builder, and in his untiring efforts to build a monument to me and mine - to me and my wife, to me and my children, to me and my grandchildren, to me and my friends - he has built a greater monument to himself.

"Money is only a means to an end. The value of money cannot be compared to a mind capable of the wonderful conception necessary to create this most unique structure, which is unlike any other building in the world.

"To the men who have labored and endured shoulder to shoulder with him, I am deeply grateful for their faithfulness, working with cheerfulness early and late."

### Mayor Rankin

Mr. Grove was followed by Mayor Rankin, who paid rare tribute to the builders of the new hostelry. Mr. Rankin said:

"Tonight must always be for us a memorable occasion. These two men have converted the wilds of a mountain side into a Garden of Eden and have built there the greatest hostelry in the world.

"Only a few years ago Dr. E. W. Grove came to Western North Carolina. By his brilliant fellowship, his broad enlightenment and gracious hospitality he has endeared himself to our population. In the great developments he has wrought he has become a benefactor to Asheville. The successful completion of this handsome and magnificent structure not only now symbolizes the great public spirit of Dr. Grove, but it will be a monument to remind those who shall follow him of his foresight and accomplishment.

"Splendid as are his qualities as a philanthropist and benefactor, they do not obscure his usefulness as an active business man. Successful in many temporal pursuits, his name is linked with the nation's industries. But the greatest achievement which his sagacity and

# KING FERDINAND ASSASSINATED, IS RUMOR IN VIENNA

Unofficially Stated That Revolution Has Broken Out at Sofia

## KING CONSTANTINE ISSUES PROTEST

Says Actions of Bulgarians Have Put Them Outside Civilization

LONDON, July 12. - A Vienna dispatch to the Exchange Telegraph company says: "It is rumored here but not confirmed that a revolution has broken out in Sofia and that King Ferdinand has been assassinated."

The secretary of the Bulgarian legation said late tonight he had received no information from Sofia indicating a revolutionary outbreak or that King Ferdinand had been assassinated. The last official telegram received by the legation was sent from Sofia at 9:14 this evening.

enterprise has attained is the building of the hostelry which we dedicate tonight.

"In the construction of the Grove Park Inn is to be found a natural beauty and art coupled with the ingenuity of man.

"This magnificent hotel typifies and embodies the acme of perfection in architectural design and is equipped with every convenience which lends to the comfort of its guests.

"Here we see the triumph of architectural skill mingled with a scenic splendor of nature's handiwork, the whole blending in one great harmony never before equaled in the annals of the builders' craft.

"It is fitting and proper that in conclusion I should be mindful of the impetus behind this vast undertaking carried to successful completion. In Messrs. Grove and Seely we have witnessed a combination of remarkable foresight and constructive genius.

"Speaking for the citizenship of Asheville, we appreciate and are profoundly grateful for their splendid addition to our enterprises, and trust that their work will be crowned with a reward so richly deserved."

### "Building for the Age"

Toastmaster Seely then introduced Senator Luke Lea, of Tennessee. Lea said, in part:

"There is only one thing more miserable than to have to speak at all and that is to have to speak before Secretary Bryan. "Nothing gives me greater pleasure to sit at the same board with Secretary Bryan, for whom I have the greatest love and admiration."

Senator Lea then introduced Secretary of State William Jennings Bryan, who was greeted with cheers, the entire assemblage rising to its feet and cheering for several minutes. Secretary Bryan said, in part:

"I admire the genius of a man who can see a boulder on the mountainside and know how it will look over a fireplace. Mr. Seely has that

## CONSTANTINE PROTESTS

ATHENS, July 12. - From King Constantine, the Greek minister of foreign affairs has received the following message: "The commander of the sixth division reports that Bulgarian soldiers carrying out the orders of their captains, gathered together in the courtyard of the school at Demirbassar two priests and over one hundred notables, whom they massacred. The bodies have been disinterred in order to prove the crime. Bulgarian soldiers violated girls, one of whom, resisting, was cut to pieces.

"Protest in my name to the representatives of the civilized powers against the acts of these monsters in human form. Protest also to the entire civilized world and say that to my regret I see myself compelled to wreak vengeance in order to inspire these monsters with terror and make them reflect before committing more outrages of this sort.

### Not Civilized

"The Bulgarians have surpassed all horrors of barbaric times and have proved that they no longer have a right to be reckoned among civilized people."

The commander of the seventh division reports that the town of Seres has been burned with the exception of the Jewish and Musselmen quarters. Many men, women and children were found murdered or burned in their homes. Twenty thousand persons are without shelter.

A long statement issued by the minister of war gives details of crimes alleged to have been committed by the Bulgarian forces while fleeing from the Greek army.

"Priests, old men, women and children, says the statement, "suffered martyrdom after being subjected to unspeakable treatment. Incendiarism was the order of the day. Not a single church was respected and the savings of many people were stolen by the Bulgarian officers and soldiers."

genius. It is the faith of the sculptor, and such faith as this marks the great minds of the world. Such thoughts as these have often entered my mind as I have stood before some of the world's greatest structures. I thought of this wonderful faith when I looked at the Panama canal and admired the great minds that conceived it.

"I have never seen any structure to equal this. I have looked through it and marveled at the triumph of the builder's art, and as I gazed the thought impressed me that these men are not building for this generation or this century, but for the age. It will stand forever. Why should not this hotel stand for all time, for it has none of the elements of decay? It will be here as an eloquent monument to its founders in the centuries to come. It was built not for the dead, as were the tombs of kings, but for living human beings that they might find delight here.

"The sentiment of the present age is to build for others, not for themselves. Today we stand in this wonderful hotel, not built for a few, but for the multitudes that will come and go. Is it not better to build such a monument than a tomb? I congratulate these men. They have built for the ages. It is pleasant to testify by our presence here tonight our appreciation of what they have accomplished.

"The thought that I would leave with you tonight is that just as these men have built for the ages, so are we building in our daily lives. We build temporarily or permanently; if we live for pleasure, we build for a day. But if we build our lives on high ideals, if we have the trust and the highest conception of what we put into this world, if we measure up to our responsibilities, we build for the ages.





## MAJESTIC GROVE PARK INN CROWNS SUNSET MOUNTAIN OVERLOOKING ASHEVILLE COUNTRY CLUB

ARCHITECT SEELY DESIGNS A MAGNIFICENT STRUCTURE THAT WAS INSPIRED BY AND COMPLIMENTS ITS MOUNTAIN SETTING - NATURE HERSELF MIGHT HAVE BEEN ITS ARCHITECT, OBSERVERS NOTED APPROVINGLY

At Asheville, where the Appalachian mountains culminate in the highest peaks east of the Rockies, on a table-land elevated in the center of the Sunny South, latitude making for warmth in the winter and altitude for coolness in the summer, is the Grove Park Inn, the finest resort hotel in the world.

The pre-eminence of the inn among other hotels is not due so much to difference in degree of fineness as to a character of construction as unrivaled as its location. It was its surrounding indeed that inspired its building. High placed on the slopes of Sunset Mountain, 2,600 feet above sea level, the portal of its western approach looks up the forest-clad heights of its 800 acre park through which winds its exclusive automobile road to a breeze-swept summit. To the westward, its terrace descending to it, is the 100 acre green lawn of the Asheville Country club, and a little further on the city of Asheville. Beyond and in the trail of the sun is the gorge of the French Broad river, and then the mountains, rising range on range with giant steps to the high spire of Mount Pisgah and the crouching "Rat" on which is the hunting lodge of George W. Vanderbilt. To the southwest Biltmore House, the white-walled replica of the chateau of Blois, is commandingly viewed. Still further west are the mighty domes of the Balsams, their clouded summits higher than Mount Washington.

### Construction

The inn was made to fit these surroundings. Great boulders rose from their beds and formed walls rugged like those of New England pastures and massive and strong as Roman ramparts. Hued with age, soft-tinted by the suns and rains of ages, their composite color attunes to the ensemble of forested heights in the background. Its tile-thatched, broad eaved roof is subjected in tone to match the color of autumn. Nature herself might have been its architect, so well does it harmonize with its setting; almost it seems a gigantic lichen-covered rock, firmly planted in its rightful place. Its rugged exterior shows nothing of the cement which binds the boulders into cyclopean masonry, nor does one see under tiling and velvet rugs the thousands of tons of concrete which in roof and floors makes the structure one unaffected by fire or the elements. Its strength is superlative, it was designed to last as long as any handiwork of man might exist, and well paid day labor gave its honest quota of toil.

### The Interior

Outside is the adornment of nature; within is the ultimate of comfort and the refinement of elegance. The command that this hotel be the finest of its kind in the world has provided the utmost of luxury in fittings and furnishings, and this without ostentation. The perfection of this magical house lies in the simplicity of its

beauty. Soft light illumines but its source is invisible; there is heat but no sign to indicate whence it comes. Its furniture is the handiwork of master craftsmen and its rugs were woven by the looms of Aubusson.

The 140 baths are molded from pure porcelain and the pipes that carry water are high grade brass. Fashioned of ingots hand hammered is the silverware and the nasper is Ireland's linen of natural shade. Esse Quam Videri, "To be rather than to seem," might appropriately be the motto of this inn, for there is no sham in it. Its atmosphere of friendship and good cheer is heartily genuine. The superbly proportioned great room on the main floor is intended to draw all the guests together in a congenial company where 12 foot logs will flame in the giant double-faced chimneys.

### Architecture

As seen from the golf club, Grove Park Inn appears to be five separate but connected structures extending in a long and irregular line north and south. The central portion, of five stories, is the highest because it occupies the most elevated site and because of the high ceilinged lobby. It is also the widest. Its narrower flanking wings do not extend to the line of its front and to the north the roofs of the three wings step successively downward. An elevated cement portico, uncovered, projects from the central portion and joins similar porticoes of the wings, the latter being roofed. Entrances under the portico lead to the high ceilinged, well-lighted basement or ground

floor. A great terrace descends to the 60-acre lawn which joins the golf course.

On the east a great excavation has provided a level plaza to provide an approach and parking space for automobiles and carriages. The wide macadam road which connects with Charlotte street is continued past the hotel to the top of the mountain and from it a loop circles the front of the house. The infinite attention to detail which characterizes Mr. Seely's work has provided a high grassed bank for the road as it nears the house to prevent the noise of automobiles from reaching it and to the same end the road is made to descend to the entrance so that cars arrive with silent motors under the porte cochere. The distance from the inn to the center of Asheville is 2 1/2 miles.

Around the principal sections of the building are great porches, twenty-four feet in width, which look out over the beautiful green hundred acre golf course of the Asheville Country club. Across the course lies the Asheville Plateau, and beyond the great range of mountains pile up on the horizon, culminating with the majesty of Pisgah's six thousand feet.

Under the great front porch and floor of the "big room" are located pool and billiard rooms, from the windows of which there is the same view of the mountains as from the porch itself. There is also a great swimming pool, 25 by 40 feet, around which are located shower baths and steel lockers for the benefit of guests.

(Continued on next page)

## ASHEVILLE PEOPLE DISCUSS OPENING

MANY ASHEVILLEANS VISITED GROVE PARK INN

Opening of the Hotel Was Featured by the Papers of the Large Cities

Ashevilleans talked of little else but the opening of the new Grove Park Inn yesterday. It was one of the most elaborate affairs of the kind ever held in this city and those who were in attendance upon the spread were greatly pleased with the manner in which the formal opening of the hotel was carried out.

During yesterday scores of Asheville people and visitors in the city visited the inn to take a last look at it before it opens for business today, and those who saw the big hotel were astonished at the great amount of work which has been done during the past few weeks. The inn is practically finished and will be opened for guests today. Already many reservations have been made by people from all parts of the country, who are making preparations to spend the summer in the city, at the world's finest tourist resort hotel.

The opening of the inn meant much to Asheville in an advertising way. The fact that a member of the cabinet and one of the United States senators spoke here served to make the opening one of unusual interest and the big dailies in the principal cities of the country carried accounts of the opening of the new inn, together with the principal speakers' addresses. Many of the larger papers carried pictures of the hotel and Asheville was featured on many front pages as being the city at which the best hotel on the globe is located.

The banquet and the manner in which it was served were the subject of much favorable comment yesterday, and the management of the hotel was warmly congratulated upon the formal opening. The following menu was served at Saturday night's banquet:

Cranpe Grove Park  
Clear Green Turtle  
Bread Sticks

Salted Almonds	Queen Olives
Boiled Red Snapper a la Justine	
Chilled Cucumbers	Potatoes Imperial
Sweetbreads on Crostades Boneur	
Roast Ribs of Beef	
Native Young Turkey	
with Dressing Banquet	
Mashed Potatoes	Sweet Potatoes
Green Garden Peas	
Braised Guinea Hen a la Montagne	
Current Jelly	
	Victoria Potatoes
Commoner Punch	
Salad Carolina	
Ice Cream	Assorted Cakes
Roquefort and Swiss Cheese, Crackers	
	Black Coffee
Cigars, Cigarettes	Grape Juice

## PEACE DOVE FLUTTERS STILL FURTHER AWAY FROM BALKAN STATES

Greece and Servia Decline



# Secretary Bryan the Guest of Honor at Great Banquet which Formally Dedicated Grove Park Inn Last Night

(Continued from Page One)

The roof itself is one of the great features of interest. It is a 6 1/3 inch reinforced concrete slab, in which over ninety thousand pounds of 7/8 inch square twisted steel was used, on top of which is a five-ply treatment of filter sheet fiber and Trinidad asphalt, all of which is covered with red tile shingles 13 inches long and 3/8 inch thick, fastened on by copper clad nails through the shingles and into the sand finish of the cement slab.

The approach portal leads into the great lobby - a room of imposing and magnificent proportions. Its inside measurements are 80 by 120 feet and its ceiling is two stories in height. The walls are rugged boulders as are the giant pillars which carry the weight of the floor above which was cast of cement in a solid block. At each end is a chimney the like of which is not to be found elsewhere - titanic stacks of mighty stone forming cavernous fireplaces capable of holding logs 12 feet long. And in the jambs of each chimney are shafts for two elevators. Suspended from the ceiling are 12 paws of brass, hammered by the Roycrofts and in each are electric lights of 1,000 candle power, sending soft rays from invisible sources.

The deck is formed of flint rocks, harmonizing with the other construction. Connecting and in the south wing are the offices of the manager. In this wing and opening into the big room is the ladies' reception room, and a large apartment which is to be occupied by a dealer in women's furnishings and millinery. Stairways to the upper floors reach a series of rooms somewhat detached from the others, suites desirable for those for those wishing a strict degree of privacy.

## Dining Room

In the north wing and opening from the lobby is the beautiful dining room, with floors of two levels, its windows looking east and west. Its tables are legless, mushroom shaped iron forms supporting the polished wood tops. The silverware is hand hammered and the china the product of the most artistic designers. The dining room connects with the adjoining yet separate kitchen, this Gothic ceilinged structure having an elevator serving the four floors used for storage and refrigeration. The servants' house in the background is entirely disconnected.

Designed to be comparatively narrow, the wings achieve their purpose of providing that each room be an outside room. The wider central portion gave opportunity for a striking architectural effect. An interior court for three stories above the lobby floor is encircled by parapeted galleries, serving a group of 60 rooms, each of which is of course an outside room, a skylight surmounting the court.

## Rooms

All of the bed rooms are arranged in suites, it being possible to provide a dozen in conjunction. Each of the 160 rooms is served by a bath, and each has a spacious closet with lighting automatic on the opening of its doors. The heating in the rooms as elsewhere, comes from radiators concealed in the walls under the window sills. All doors are Indiana white oak and the furniture is also oak. Beds are singled, with mattresses which cost \$50 each. Telephones are on movable stands.

The dining room will be conducted on the American plan and in the basement is a grill room always open, with service a la carte. In the basement also are bowling alleys, billiard rooms, lockers for golfers, shower baths and a big plunge pool. The water supplied at the inn is the celebrated city water, piped 17 miles from the slopes of Mount Mitchell, a watershed above which no one lives or is allowed to pass.



Comfortable wicker chairs provide weary travelers at the Inn with a relaxing view of the mountains.

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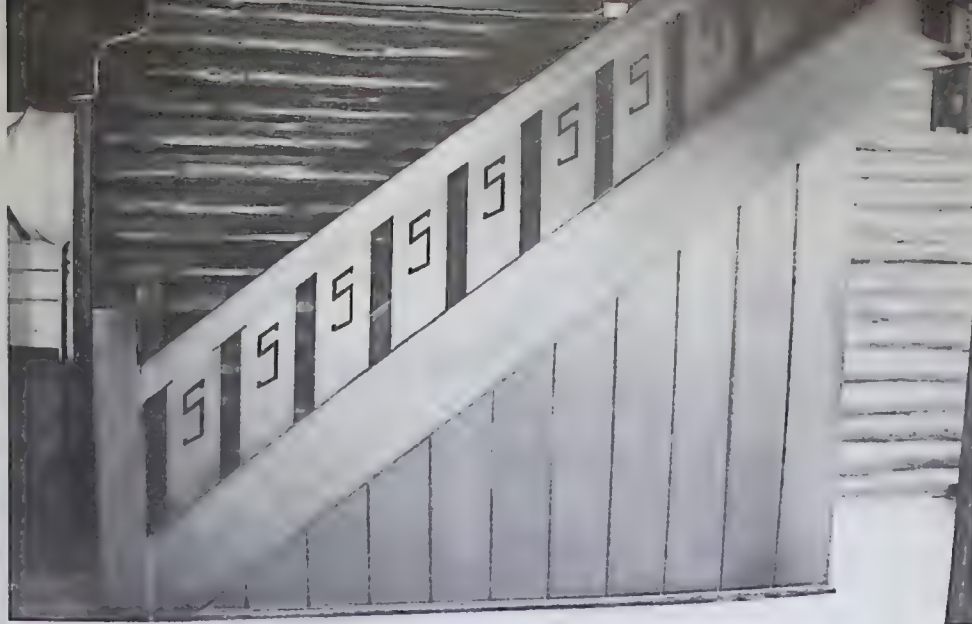


(continued from page 49)

will each have to be removed, along with inappropriate cabinets and floor coverings. Ceilings in some of the second floor bedrooms have been damaged as a result of the leaks in the roof.

While it may seem unfortunate that a site which Arts & Crafts collectors hold in such high esteem has been allowed to deteriorate to this degree, from a restoration and preservation standpoint this structure has survived eighty-three years of tenants in amazingly good shape. Once the plumbing and electrical systems are brought up to current standards, the majority of the first floor restoration work will be cosmetic, i.e. stripping off white-wash and paint, re-caulking the chestnut logs, and restoring the finish on the stairway, doors and floors. As funds become available, the second floor bedrooms, the grounds, and the other buildings can each then be restored.

Before any extensive work can begin, however, Arts & Crafts collectors across the country will have to



realize that if they ever want the opportunity to visit a restored Craftsman Farms, to enjoy informative seminars in Gustav Stickley's former home, or to use the proposed library at the Center for the Study of the American Arts & Crafts Movement, they will first have to demonstrate their sincerity by becoming a contributor to the Craftsman Farms Foundation.

*(For additional information on the Craftsman Farms Foundation, please turn to page 66 in this catalog. Author Bruce Johnson recently returned from a tour of Craftsman Farms. He will serve as the Minwax Company's consultant to the Craftsman Farms Foundation during the restoration process.)*

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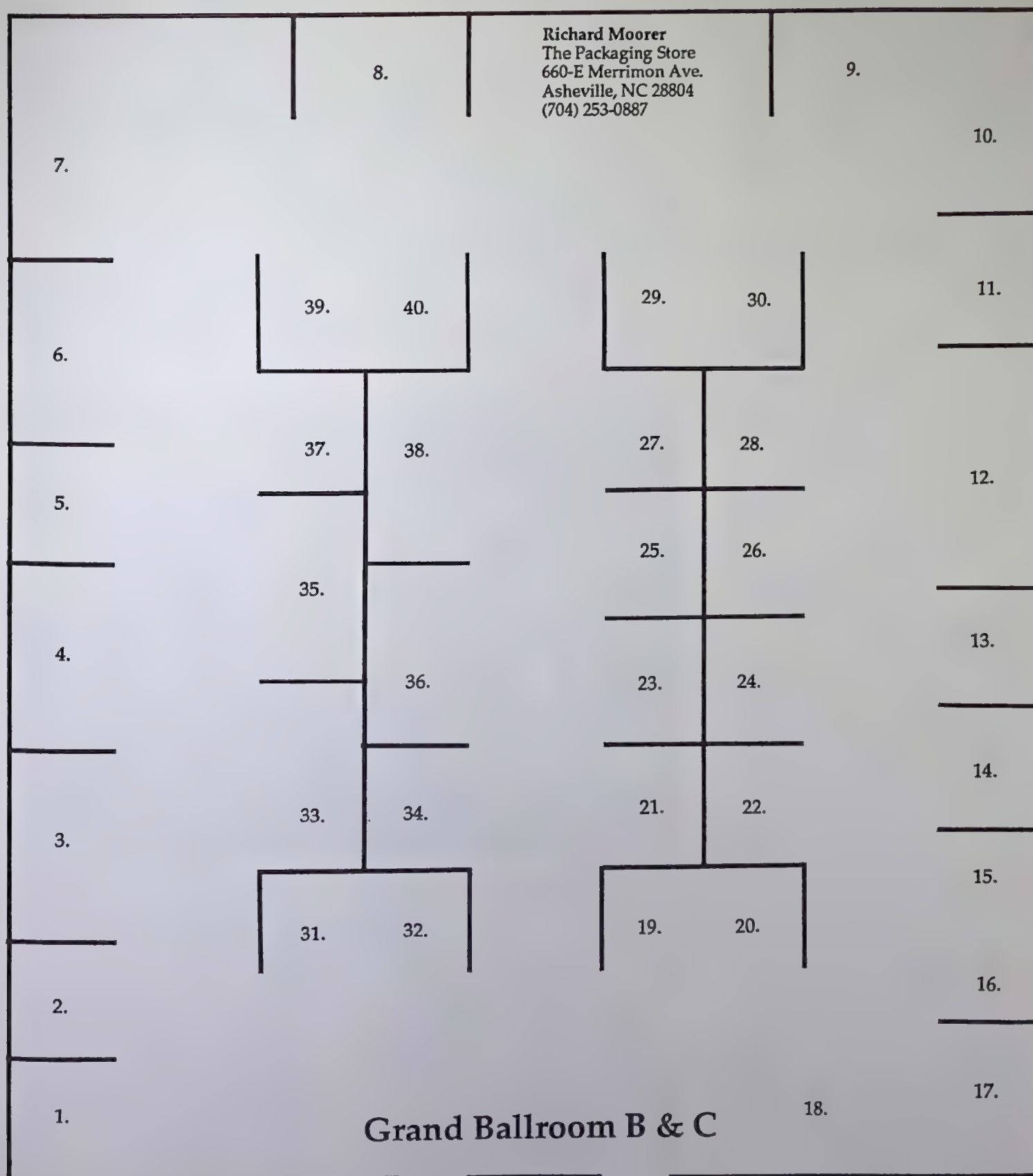
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# Antiques Exhibits





## An Endangered Landmark

# The Saving of Craftsman Farms

by Bruce Johnson

**T**he story of Craftsman Farms begins in 1907, the year Gustav Stickley purchased 650 acres of woods and pastures in Morris Plains, New Jersey, the site of his new home and his planned fulfillment of the Craftsman ideal.

By the year 1907 Stickley's radical departure from the furniture fashion of the Victorian era had established a firm foothold in the homes of the growing middle class. He had risen from his eighth grade education in Wisconsin to become a wealthy furniture factory owner and magazine publisher in Manhattan. His zealous advocacy of the ideals of the Arts & Crafts movement would not permit him to merely reap the financial rewards of his position. Instead he embarked on yet another experiment: the Craftsman Farms.

Stickley soon began pouring thousands of dollars into his dream of a school, clubhouse, farm and community built upon the Arts & Crafts philosophy. The main house, which was originally intended as a clubhouse for seminars and meetings, became the Stickley family home in 1910 and still stands today. This two story structure contains over 5000 square feet of living space and was furnished, quite naturally, with Craftsman furniture and lighting fixture. In addition, Stickley built over a dozen other structures on the site, including a workshop, several farm buildings and guest cottages.

Business concerns prevented Stickley from developing Craftsman Farms into the school and seminar center which he had originally envisioned. While it did provide dairy products and vegetables for his restaurant atop the twelve story Craftsman Building beginning in 1913, the Farms, like the Craftsman Building, proved to be a financial drain on the revenues generated by furniture sales.

When sales began to decline in 1913, the money required to pay the \$61,000 a year lease on the twelve story building, to meet the weekly payroll for over two hundred factory workers and a magazine staff, and to cover the cost and improvements on the 650 acre farm was no longer available. In a matter of months the empire which Gustav Stickley had worked for over fifteen years to build was reduced to bankruptcy petition with liabilities of more than a quarter of a million dollars.

cels of the original property were sliced off and sold to commercial and residential real estate developers, until the Farms was reduced to a twenty-seven acre tract surrounding the main house.

Despite pleas from a small number of Arts & Crafts activists, led by Muriel Berson and Andrew Bergman, the Farney family reached an agreement in 1988 to sell the land and buildings to the Middlebury Development Company. The prospective owners explored several alternatives for the



Between 1913 and 1917 the Craftsman empire was quietly disassembled. "The Craftsman" magazine merged with "Art World." Leopold and J. George Stickley purchased the Eastwood furniture factory. Well-known New Jersey conservationist Col. George Farney bought Craftsman Farms, which eventually passed into the hands of his three children. His son, Cyril Farney, who presently lives in Texas, eventually became the manager of the Farms, which for years has served as an income property for the Farney heirs. Over the years par-

site, ranging from fifty-two condominiums surrounding the main house to twenty-three single family dwellings necessitating the demolition of Stickley's former home.

After months of public outcry, legal maneuvering and the eventual commitment of the towns of Parsippany-Troy Hills in the efforts to preserve Craftsman Farms, on December 22, 1988 the township council turned down the developers' request for a zoning variance and on September 29, 1989 condemned the Farney property under the law of eminent do-



main. The move enabled the town to step in a purchase Craftsman Farms from the Farney family using a \$1.5 million dollar Green Acres loan from the state.

Part of the initial reluctance on the part of township officials to assume ownership of the Craftsman Farms was the fear that it might become an albatross around the township's public neck. A series of meetings between mayor Frank Priore and Arts & Crafts preservationists resolved the problem with the formation of a non-profit organization, the Craftsman Farms Foundation, which would direct restoration efforts and manage the property.

During the past five months the volunteer organizers of the Craftsman Farms Foundation, spearheaded by chairperson Elaine Hirsch Ellis, president Robert P. Guter, and the Advisory Board, have been working

unique brass and wrought-iron fireplace radiators, but the vast majority of the furnishings were dispersed to private collectors. Barbara Streisand purchased the two corner cabinets which had remained in the main house and is making them available to the Stickley company in Manlius in order that accurate reproductions may be made for the Farms. The two reproduction cabinets will be a gift from the Stickley company.

It also has been reported that a few other pieces in the sale, including the chestnut bookcases and the inlaid bed, were purchased by a private collector who plans to donate them to the Farms. Arts & Crafts dealer David Rago bought the original settle offered in the sale and states that he hopes it, too, can eventually return to the main house.

Prior to the sale, the Minwax Company, with the assistance of the

task that lies ahead for these two groups is enormous, but certainly is not insurmountable. Despite the fact that each of the surviving buildings on the property has been used as a rental unit for several decades, the exteriors and structural members are amazingly intact.

The stone foundation of the main house appears to be as solid as the day it was laid and the chestnut log walls built upon it also appear to be in excellent condition. The roof has been plagued with leaks for several years, but may not have to be replaced immediately.

The interior of the house is neither as good as one would hope nor as bad as one might expect. Several of the chestnut log walls have been white-washed, but one section which has since been stripped looks amazingly like the originals. The famous chestnut staircase with the cut-out letters "S" has never been painted, nor have the hand-hewn posts, the log ceiling joists, the massive chestnut doors with their leaded glass windows, or the majority of the window castings.

The hand-hammered copper fireplace hoods, each with their own raised quotation, have been polished, but none show any major damage or dents. Even the tile hearths appear to be intact. With all of the rugs and furniture removed, the refinished maple floors are something of a disappointment, especially when compared to the dramatic chestnut boards used for all of the doors and trim. Although we can only second-guess Stickley's selection of rather bland maple boards for the floors, he may have sensed that either oak or chestnut boards would have made the room too dark. It may also be that the floors were originally stained darker than they presently appear. In either case, the placement of appropriate area rugs and furniture will reduce the impact of the maple floors.

While the large sitting room and dining room on the ground floor have survived intact, both the first floor kitchen and the second floor bedrooms will present larger challenges. Multiple layers of paint and wallpaper



to both organize the Foundation and plan the restoration of the property. In a move that caught several people off guard, the Farney family consigned the majority of the original Craftsman furnishings which had either remained in the main house or in their own homes to the December 1989 Arts & Crafts sale at Christie's.

The fledgling Foundation had neither the time nor the financial resources to be able to mount a campaign to purchase the furniture for the Farms. Money from the membership campaign was used to buy the

staff at Christie's, arranged to purchase from the Farneys the two massive, free-standing cabinets which had stood in the kitchen since 1910. Both cabinets have been painted, but Minwax has already made arrangements to have them completely restored before donating them to Craftsman Farms.

As it now stands, the township of Parsippany-Troy Hills is about to assume formal ownership of the property, which will be restored and managed with the assistance of the Craftsman Farms Foundation. The

*(continued on page 44)*



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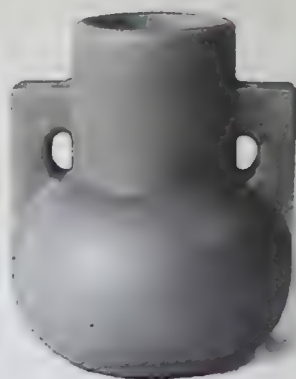
*Rosalie Berberian - This former president of the American Art Pottery Association was among the first to begin to educate the public on the metalsmiths and jewelry designers of the Arts & Crafts movement through her many talks, articles, and catalogs.*

*D.J. Puffert - As an Arts & Crafts auctioneer, dealer, and gallery owner, D.J. Puffert has utilized his unique expertise in metalsmiths of the West Coast to help shape several important private and public Arts & Crafts collections.*

*Dennis DeVona - Described as the 'ultimate private dealer,' Dennis DeVona has worked closely with every major Arts & Crafts gallery and numerous important collectors on the East Coast who recognize his acute sense for trends in the furniture market.*

*Don Treadway - Once known primarily as an art pottery dealer, Don Treadway has expanded his base to include Prairie School and Arts & Crafts furniture, rugs, and paintings, examples of which are featured in his bi-annual Arts & Crafts auctions in Chicago.*





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# The Thrills and Spills of the Hunt

by Barbara Rhenko Rhines

**E**ight years ago I began my first forays into the world of collecting Arts & Crafts antiques. I had no idea that in far-off places like New York City people were already avidly expanding their collections. I thought I was the only living person who liked the style, and so my pace was slow, my search leisurely.

Armed with a small amount of money and a good deal of enthusiasm, I haunted the antique shops in my area. I began to save my money for some higher quality pieces of furniture, and then it happened - Arts & Crafts was making headlines (both the style and its prices). Suddenly I was part of the artistic avant-garde.

If you are a weekend collector like me, you may feel that the rules of the game have changed. I no longer have to explain why I like Arts & Crafts. Instead I concentrate on clawing my way past people in order to find the rapidly disappearing bargains. But the popularity of Arts & Crafts has actually helped me. Now I tend to buy, rather than trying to reach impossible goals (such as "Maybe I'll find that settle at a yard sale for \$50."). And my family and friends certainly treat me with more respect now that they are beginning to understand what I have been babbling about all these years.

In the past I am sure that many of you heard quaint comments such as, "That chair looks like it belongs in a railroad station," or "My Aunt Mabel tossed out truckloads of that stuff." And we all know people who, through love or friendship, tried to understand our obsession like over-eager puppies, fetching us very strange objects asking, "Is this Arts & Crafts?"

Here is an example of a typical weekend in the early days of hunting. There you are, out on a weekend jaunt, and of course you persuade your traveling companion to stop at every antiques shop along the way. You enter a dark, musty store and quickly discover that Ye Olde Shoppe doesn't

seem to carry post-1830 antiques. Finally, the crotchety shopowner wheezes, "What d'you collect?"

You gamely answer, "Oak furniture. Uh, Arts & Crafts."

You may as well have said you collect plastic parson's tables. The shopowner's eyes narrow, his tongue moistens his lips, and you know he yearns to begin his tirade on oak furniture. But he holds himself in check. "Oh," he mutters, and shuffles into the back room. You are left with the sound of a ticking banjo clock.

But times have changed. Now that Arts & Crafts is vogue, amazingly helpful shopowners point out their wares. But I suspect that some still call it "mission" when we Arts & Crafts enthusiasts aren't around.

Recently my companion and I entered a shop that was full of bric-a-brac. I chanted to myself, "When is my ship going to come in? Oh, where

is that dusty little Roycroft ashtray marked fifty cents?" My eyes roved over mammy cookie jars, tobacco tins, carnival glass, and Mr. Peanut promotional pieces. Suddenly my friend shouts, "Barb! Come see this. Its Stickley!"

My stomach did a somersault, and I leaped over a broken wicker doll carriage. My friend stood triumphantly next to a chair. Affixed to it

(continued on page 71)

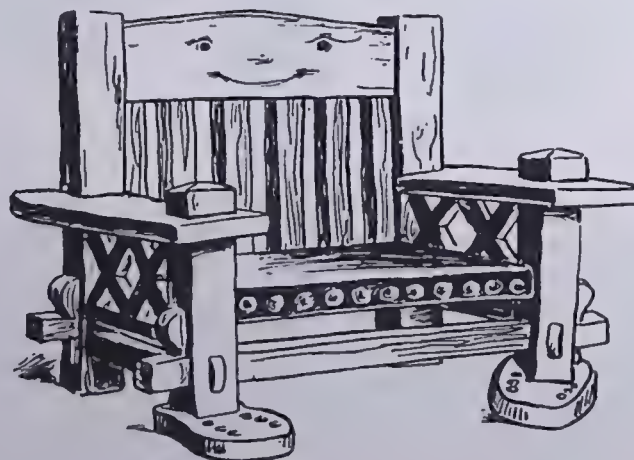
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*Furniture World, October 1906*



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## SEMINAR #5



“The Arts & Crafts Furniture Of  
Charles Limbert”  
– Don Marek –

*While collectors of Limbert furniture have long known of Don Marek's expertise, it was the 1987 Grand Rapids Art Museum exhibition, "Arts & Crafts Furniture Design: The Grand Rapids Contribution," which Don Marek organized, directed, and wrote the catalog for, that first brought him national recognition. He continues his research into furniture and metalware of Limbert, Albert Stickley and other prominent Michigan firms from his gallery "Heartwood" at 956 Cherry Street in Grand Rapids.*



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# Rush for Rustic

*Collectors Show That Arts & Crafts*

*Isn't Limited to Stickley and Roycroft.*

by Ralph Kylloe

**D**uring the past few years significant interest has developed in rustic furniture. At the same time, however, a lack of available information has led to a misunderstanding of rustic nomenclature and the significance of the movement. Rustic furnishings and accessories are not, under any circumstances, a twentieth century phenomenon, nor did they have their beginnings in North America. In reality, every age and geographic location has had its own form of rustic art, including the Chinese, Europeans and Africans.

Rustic furniture can be categorized into six different areas: Adirondack, root, twig, gypsy, horn or antler, and hickory furniture.

Adirondack furniture, which is characterized as items constructed of birchbark, twig inlay, or a combination of both, had its beginning in the Adirondack Mountains in the late

1800's. The Adirondacks were considered a way of life, including log homes and great camps, hiking, boating, hunting, and fishing. This natural lifestyle led to furniture that consisted of indigenous organic materials. Adirondack furniture, like most rustic items, are one-of-a-kind pieces and are prized as such.

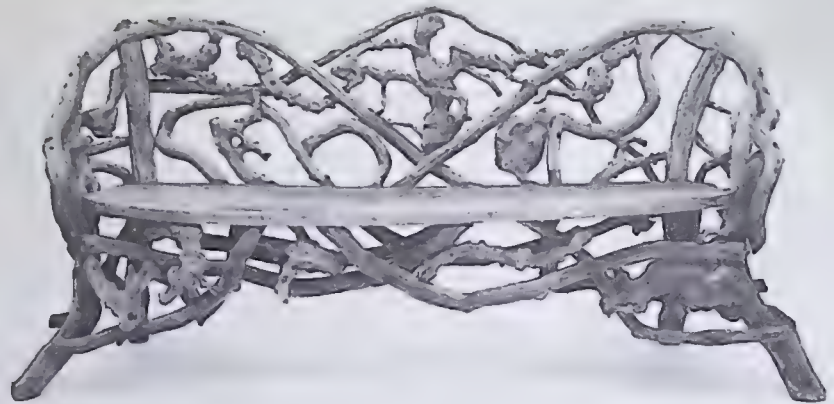
Victorian root pieces are primarily gothic style items constructed of rhododendron and laurel roots that were plentiful in the Appalachian region. The frequently grotesque looking items often followed the designs

of the Victorians, which included camel-back sofas and chairs, and were often the products of unskilled artisans. High quality examples of these rare items are highly sought after by advanced collectors who appreciate their natural appeal, folk art qualities, and unique design. At the same time, however, root pieces are clearly not known for their comfort.

Twig furniture, popularized in many areas of the country by both Amish and folk artists, includes chairs, settees, tables and other forms that were made of thin twigs bent into interesting and unusual shapes. These items were frequently constructed in both the South and the Midwest and were sold to tourists in vacation areas. Many of these pieces are surprisingly comfortable and are frequently pictured in current decorating magazines.

Gypsy items are characterized by the large sweeping twig backs on chairs and settees, and were usually constructed of cedar or cypress branches. The form was first thought to have been developed by Southern gypsies who sold them door to door and from the backs of wagons and trucks in Southern tourist areas.

Furniture constructed of horns or antlers is yet another category of rustic furniture. Although many indi-





*Top Left: This rare Victorian root settee (ca. 1880) was recently discovered in upstate New York. It is constructed of an undetermined hardwood root, and features a plank seat and square nails.*

*Lower Left: These Amish twig rockers with their classic Southern "loop" back design (ca. 1920-1930) are made of bent willow with oak slat seats. Most were sold from the front porches of craftsmen and women in Indiana, Ohio and Pennsylvania.*

*Right: The 1899 Old Hickory Company catalog advertised this pair of hickory chairs with a distinctive spindle design. The runners on this style of rocker are generally made of oak.*



viduals associate horn furniture with the Southwest, the majority of horn items were constructed in the Chicago area at the turn of the century. This was because Chicago was the site of the country's largest stockyards. Antler items, made either of deer, caribou or elk antlers, consistently are of European origin, more specifically of the Black Forest region. Both antler and horn pieces are considered very desirable and consistently command top dollar at auction.

Hickory furnishings sprang to life in Martinsville, Indiana in 1892, with the opening of the Old Hickory Chair Company. Six different hickory furni-

ture manufacturers, including the Indiana state prison system, produced items of unique designs that were often influenced by the Arts & Crafts movement. Four of the companies signed their pieces with either a brand, a paper label, or a brass tag. The hickory furniture business was excellent, prospering until the Great Depression, then picking up again to a lesser extent after that period. The hickory furniture business finally died out in the late fifties with the advent of inexpensive aluminum and plastic porch furniture.

Records from the Old Hickory Chair Company in the early twenties

reveal that more than two thousand pieces were produced each week. Railroad box cars of hickory furniture were shipped to the Adirondack region on a weekly basis. Furthermore, every state in the country had retail outlets for hickory furniture, as well as numerous countries around the world.

Although Old Hickory was the most successful, other Indiana companies produced items that were consistently of the same quality as Old Hickory. The designs for hickory furniture were, generally speaking, consistent throughout the industry. Each company, however, managed to cre-

*(continued on next page)*



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ate their own 'look' and eventually the alert collector can distinguish the different styles, finishes, and forms.

The philosophy and principles behind the rustic furniture movement are quite similar to the ideologies that permeated and guided the Arts & Crafts movement. Gustav Stickley intended to produce "furniture which would be simple, durable, comfortable, and fitted for the place it was to occupy and the work it had to do." Old Hickory, the largest and most prolific maker of hickory furniture, advertised that "in this modern age of speed and make-believe it is gratifying to find something natural and unpretentious, especially when it is combined with beauty and comfort."

The Old Hickory Company had begun producing furniture in 1892 in Martinsville, the site of numerous health spas which attracted many influential Midwesterners. Among the visitors to Martinsville were Gustav Stickley, Leopold and J. George Stickley, and Charles Limbert. These prominent Arts & Crafts designers



*This Gothic Victorian root chair was discovered on the porch of a boys' camp in Maine along with the matching settee shown on the previous page. Both have been purchased by the Smithsonian Institution.*

recognized the inherent natural beauty and grace of hickory furniture. Limbert was so impressed that he became a sales representative for Old Hickory and frequently displayed his Arts & Crafts designs along with Old Hickory furniture. Gustav Stickley was equally impressed with hickory furniture and consistently utilized hickory pieces in his bungalows and porches, as illustrated in his 1909 edition of *Craftsman Homes*.

Both the hickory furniture movement and the Arts & Crafts movement sought simplicity and naturalness in their designs. Both efforts rebelled against the ostentatiousness of Victorian, turn-of-the-century, and Eastlake designs. Both sought to manipulate nature as little as possible and both movements attempted to downplay style and instead concentrated on timelessness, comfort, and simplicity.

Realistically, the hickory and the Arts & Crafts movements influenced each other. Many hickory items, including Morris chairs, rockers, arm chairs, desks, beds, and tabourets,

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were embellished with spindles. It is also interesting to note that many of these spindle pieces were constructed just prior to the turn-of-the-century, whereas Gustav Stickley came out with his spindle series in 1905. Old Hickory produced an even arm settle which was nearly identical to settles developed by both Gustav and L. & J.G. Stickley.

Equally as important was the mutual respect that the proponents of these two movements had for one another. A writer in the July 1913 issue of "The Craftsman" magazine describes hickory furniture as having "personality, an air of definite sincerity." An Old Hickory ad declares that their furniture "was put together with mortises as solidly as the best mission" furniture of that time.

When acquiring rustic furniture, at least three things must be considered. First, condition is of utmost importance. Rustic furniture has frequently been subject to severe abuse. Check the piece carefully for wood rot, as many rustic items were left outside all year. Be sure to carefully inspect the back legs, for they were subject to years of individuals leaning backwards and placing too much stress on the rear legs.

Check the weaving material on the seats or backs. While original materials are prized, it is acceptable to replace the material if absolutely necessary. Worm holes or powder post

beetles can easily be treated with insecticide and are not usually cause for concern unless they have inflicted significant damage. (One nice thing about rustic furniture is that if a spindle or such is broken, it is only a matter of cutting a replacement from a tree in a local forest!)

A second important consideration is form. The piece must be aesthetically pleasing and it should be able to create an atmosphere of its own, while at the same time work well with other pieces sharing the same philosophy. In short, the buyer has to like the way the piece looks.

Finally, the piece should be both comfortable and functional. Can you sit in it for a long period of time? Is it sturdy? Can it be used for the purpose for which it was intended?

On occasion the wood may have become dry and gray. It is quite acceptable, under these circumstances, to revarnish the piece. Liberal coats of satin polyurethane varnish may be applied and will usually solve this problem. However, if the piece is excessively gray, it may be necessary to bleach it with oxalic acid, making sure to properly rinse the wood with both vinegar and warm water afterwards to neutralize any bleach remaining in the wood.

Rustic items are best left indoors or on covered porches where they will be out of direct exposure to the elements. Wood, like all other natural

elements, deteriorates when in direct contact with water and sunlight.

The hickory pieces that have become the most sought after today are sets of chairs, case pieces (such as bureaus and cupboards), recliners and lounges, lighting fixtures, beds, dining room tables, gliders, and porch sets. Many collectors prefer examples embellished with spindles; for them, the more spindles, the better the piece. For instance, chairs were produced with anywhere from three to seven spindles in the back and occasionally with spindles under the arms.

Many homes of this period and today have demonstrated that Arts & Crafts accessories, mission furniture, Indian artifacts, wicker, and rustic furnishings work well together, for they maintain similar philosophies and ideologies. Each emphasizes the belief that human surroundings were intended to utilize natural materials in a functional, simple setting that would welcome, not burden, the user.

*(Ralph Kylloe, Ed.D. is recognized as one of the most knowledgeable and prolific writers on rustic furniture. He has recently published "The Collected Works of Indiana Hickory Furniture Makers" and organized the recent exhibition on rustic furniture at the Museum Of Our Natural Heritage in Lexington, Mass. He will be available for questions in his booth in the Grand Ballroom during the antiques show.)*



Reproduction of dining room server, designed by Greene & Greene for the Freeman A. Ford house.

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## SEMINAR #6



“Color Woodcuts: The Art of the  
Arts & Crafts Movement”

– Nancy Green –

*Nancy Green is the Curator of Prints and Photographs at the Johnson Museum of Art at Cornell University in Ithaca, N.Y. She will also serve as curator of the forthcoming exhibition “Arthur Wesley Dow and His Influence,” which will premier at the Johnson Museum of Art in August of this year, after which it will travel to the Berkshire Museum in Pittsfield, Massachusetts in November. Ms. Green continues to research important artists of the Arts & Crafts period from her home in Ithaca.*



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*Clockwise from upper right: Karl Knaths, "Lilacs," Provincetown white-line color woodcut, c.1920; Lilian Miller, color woodcut, 1934; Arthur Wesley Dow, "Ipswich Shanties," color woodcut, 1895; Gustave Baumann, "Santa Domingo Pueblo," color woodcut, 1921.*



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# A 1905 Tour of Craftsman Shops

*(Editor's Note: The following article is taken from a 1905 issue of Furniture World magazine, a turn-of-the-century trade publication that reported developments within the furniture industry. It provides us with one of the few descriptions of the Craftsman shops that was not written by Gustav Stickley or one of his employees on The Craftsman magazine.)*

**T**he Craftsman shops are located in and near Syracuse, N.Y. The cabinetmaking department with its machine woodworking, leather working, metal crafts, and other adjuncts to a large line of furniture production is at Eastwood, within easy access of Syracuse by trolley cars.

The plant at Eastwood comprises a four story building of some 200 feet long and here are employed a couple of hundred workmen. Here are housed the cabinetmaking departments, with the leather working, metal handicrafts, and all other adjuncts to the production of an elaborate line of artistic work in furniture, etc.

The term 'art' is a dangerous one. It arouses the temper of those who look upon machinery as a workmanlike help and is equally as disturbing to others who picture mechanism as a hindrance to craftsmanlike expression. The fact is right here, machinery leads to no higher level than its source. The result with machinery or without that aid depends on the user to so large an extent that all other factors are of very minor consequence.

Gustav Stickley, the founder and still the fount of the propelling forces at the Craftsman shops, is by training and temperament in close touch with the artistic possibilities of machinery and men. He is a plain, aggressive, sturdily-built embodiment in the flesh of his product in wood, metal or anything else. A practical cabinetmaker, he has been at the bench for his daily stipend in company with some of those now in his own employ. Then and there he had the same visions that sweep fitfully before the mental sight of most workmen. He had the hope

for better things and has resolutely brought them into being.

Returning to the Craftsman shops: first came the production of furniture in simple structural shapes. A distinctive strength with simplicity of outline and surface finish has caused it to be frequently designated as of 'Mission' style. But the name is repudiated by Mr. Stickley. He says, "The name 'Mission' was suggested by the implied relationship with the plain, rugged mission architecture. In reality, there is no such thing as 'Mission' furniture, in the sense of a type founded upon the furnishings of the old California missions, which show distinctly the Spanish style both in the elaborate original pieces brought over by the priests and in the more or less crude adaptations from them made afterwards in the missions.

"The idea of plain, heavy pieces showing certain intentional crudities of effect obtained, however, and found its way in clumsiness of proportion and roughness of finish. In many cases

it has even been carried to the extent of burlesquing the massive structural effect so sought after, and making a piece absurd as well as weak by simulated structural features, such as gluing on the outside of false keys and tenons that hold nothing and have no part in the construction of the piece."

It will be inferred easily that the product of the Craftsman shops is plain though it is not primitive, and is useful fully as much as it is ornamental. Utility is indeed the striking keynote of the designs.

Of more recent date there has been the addition of an equally roomily comfortable style of furniture but in the direction of a lighter construction. These are more readily handled and are suited to smaller rooms. They contrast with the low, solid models of Mr. Stickley's earlier designs and are built on tall and slender lines. There is free use of light spindles in place of the broad bars in the backs of the settles and chairs, and the stiles are correspondingly less rugged. The

*Workmen in the furniture shop at the Craftsmen Workshops in Eastwood.*





general effect is somewhat more ornate than that presented by the heavier pieces of the Craftsman product, but the combination is found to be structurally sufficient. Most of the furniture is in white oak fumed to a mellow brown that harmonizes well with the color scheme of the room and is light in tint to allow the effect of the oak surface to appear prominently.

Many pieces are made in maple and mahogany to better suit those interiors where such woods would be more harmonious than the sturdy oak. In such cases the maple is selected figured wood, dull-finished in varying tones of soft silver gray, and the choice of mahogany is the hard timber, also dull-finished in deep rich tones.

Metal work is another Craftsman product. The hand-wrought designs are worked into hinges and escutcheons, drawer and door pulls, etc. There are lamps and other lighting fixtures; furniture for the fire-place, such as tongs and shovels, and irons and buckets, etc., and trays, chafing dishes, stands, etc., in great variety. The iron work receives a soft finish familiarly known to English artisans as 'armor bright,' and the copper and brass get a richness of color and texture through the medium of an old firing process, which produces a surface that mellows with exposure and age.

Similar care has been given to the leather and other covering materials. These are finished by process of Stickley origin. The leather is tanned in either of two ways, by one it becomes much like sole leather in stiffness and durability with a smooth hard surface, and by the other plan it becomes soft and pliable. The former is employed for table tops and for some chair seats, the latter method is used for stuffed seats where the leather is nailed and it also serves for covering the seat cushions of large settles when leather in one piece is desired. Sheepskin is used for the covering of loose seat cushions and pillows. It is satisfactory in any place where it is not necessary to stretch the leather tightly across an edge or corner and fasten it down.

So far we have dealt with the purely manufacturing part of the

problem, the factory end of the proposition. It is only one element in the production of a successful business, and the shops at Eastwood have had the advantage of two noteworthy aids to trade. One of these is the 'Craftsman,' a journal advocating the influence of beautiful home surroundings as factors of the highest importance in the right development of civic and national life, and the mental and physical healthfulness that comes from the habit of spending at least a portion of each day in useful labor out of doors.

Mr. Stickley has gone into the study of architecture freely in his magazine. He has urged a household simplicity with a few well-lighted rooms adorned with the useful and cherished possessions of the family.

In addition he has adopted a trademark. The selection of a distinguishing mark is more important than it may appear on the surface. It comprises a motto and mark combined. An old-fashioned pair of dividers or 'trams' surrounds three brief words. There is a bent horseshoe-shaped strip with an adjusting screw to regulate the pointed ends. The motto is the simple phrase of Germanic origin, "Als ik Kan."

First chosen as the legend for his own guidance, it is so brief, modest

and expressively exacting as to furnish Mr. Stickley a factory-energizing formula. The sentence is interpreted as literally meaning "As I can," or more broadly perhaps, "All I can." It appears on each product of the shops and is intended to symbolize what Mr. Stickley has embodied in the following: "My aim and purpose in life, as light and strength are given me, will be to live up to the spirit of this motto, and so far as in me lies to help others - Als ik Kan."

The simple shape and rugged outlines of Mission patterns tend to durability and this sustaining virtue looms large in the eyes of furniture buyers, especially when they are assured and convinced that it is the fashion and that it is likely to stay so for an indefinite period.

The apologists for the heavy Mission effects in furniture credit themselves with honesty of product, sincerity of purpose and sundry similar virtues. These are commendable qualities, but the excellence of suitable ornamentation is equally creditable and it is the life work of the conscientious designer to supply this in good measure. The writers quoted on behalf of arts and crafts effects in the direction of a sturdy simplicity are just as properly to be heard in favor of a greater degree of variety in ornamentation.

## Bob Berman

## Le Poulaille



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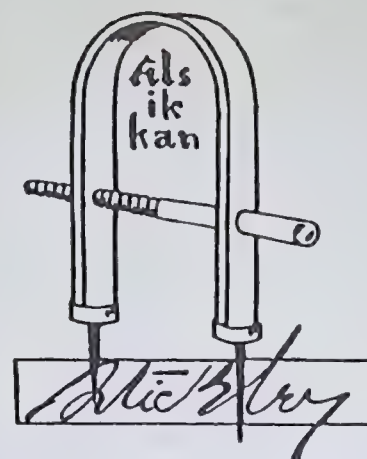
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- Gustav Stickley, 1912



The Craftsman Farms Foundation is dedicated to developing programs which further the philosophy of the movement as Stickley described it. In our conferences, seminars, publications, research, library, and educational programs we will be guided by the issues he so clearly articulated. They are the same issues with which Arts & Crafts enthusiasts continue to be concerned.

The programs of the Foundation will take place at Craftsman Farms, the property in New Jersey which Gustav Stickley bought in 1907 and intended as a working example for his ideals. Saved by the township of Parsippany-Troy Hills in 1989, Craftsman Farms is America's greatest collection of Gustav Stickley buildings. It will officially open to the public on April 28, 1990. The Main House, a magnificent log structure in which Stickley and his family lived and which was the site of lectures and gatherings, will be furnished as a house museum of the Arts & Crafts movement. In time we hope the original pieces will come home.

We are eager for your involvement and participation. Arts & Crafts collectors are among the most willing to share their knowledge. The Craftsman Farms is the place where the quality of sharing which was central to Stickley's beliefs can best be undertaken. We invite you to join us in this historic undertaking. Charter members who have joined by March 1, 1990 will be invited to attend a special opening seminar and dinner on the evening of April 28, 1990 at Craftsman Farms.

We welcome your interest, your affiliation, and your support.

Elaine Hirschl Ellis  
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## Book Reviews

# "From Teco to Typical"

by Bruce Johnson

### **Teco: Art Pottery of the Prairie School**

Sharon Darling, Erie Art Museum (Erie, PA) 1989, 192 pgs., c&bw, \$34.95.

One of the most unique aspects of the American Arts & Crafts movement was the role played by major architects who insisted on designing the furniture for each structure which they built. In at least one pottery studio, the architects' involvement was expanded to include the conception of a line of art pottery intended to compliment the emerging Prairie School of architecture.

In recent months Teco pottery has risen to challenge such Arts & Crafts stalwarts as Grueby, Rookwood, and Newcomb College as the most appropriate accessory to Arts & Crafts furniture. While collectors of fine examples of hand-thrown and hand-decorated pottery have for years scoffed at the idea of a molded pottery aspiring to become the most popular among Arts & Crafts collectors, values of fine examples of Teco pottery skyrocketed in 1989.

Fortunately for all Arts & Crafts and art pottery collectors, we will not have to wait several years before a major work on this popular pottery appears in the bookstores. The Erie Art Museum assembled not only the finest, but some of the rarest examples of Teco pottery, and provided Sharon Darling with the impetus to write one of the five best art pottery books ever to be written.

Teco, Art Pottery of the Prairie School is a rare delight itself. Sharon Darling's style of writing is at once entertaining, scholarly and educational. As always, her research is solid and her text is woven around invaluable early photographs and advertisements, all of which provide personal glimpses inside the Teco facil-

ity.

To compliment Ms. Darling's work, the publisher of this book has provided ample space for the scores of historical photographs which anchor the first third of the book, followed by nearly forty color plates of items which appeared in the exhibit. The final third of the book includes an inventory of forms compiled from original Teco catalogs. In a fresh literary confession, the author and publisher openly admit that they have not yet discovered every form produced and "hope that readers will be able to supply missing information...."

Finally, brief biographies of known Teco designers, from founder William Day Gates to Fritz Albert, William Dodd, George Grant Elmslie, Hugh Garden and Frank Lloyd Wright, complete what is destined to become known as the catalog all Arts & Crafts exhibitions should aspire to publish. This book represents not only a major step forward for Teco pottery, but for the Prairie School and Arts & Crafts movements as well.

### **The Mad Potter of Biloxi: The Art of Life of George E. Ohr**

Garth Clark, Robert A. Ellison, Jr., and Eugene Hecht; Abbeville Press (New York) 1989, 192 pgs., c&bw, \$65.

When Gene Hecht first told me two years ago that he, Garth Clark, and Robert Ellison were writing a book on George Ohr, two thoughts immediately came to mind. First, I couldn't imagine that these three dedicated Ohr scholars could ever be satisfied enough with their research that they would actually turn over a manuscript to a publisher. And even if they did, I predicted, no publisher would venture very far out on a literary limb to do justice to both their work and that of George Ohr.

Fortunately, I was wrong on both accounts.

Hecht, Clark and Ellison have combined talents, energy and expertise to write and document one of the most extraordinary texts produced on any aspect of the Arts & Crafts movement. While their research reflects their disciplined training, their writing style draws the reader to this book not unlike the lure of one of Ohr's mystical creations.

Even more amazing than the text is the presentation made by Abbeville Press. No expense was spared in the design of the cover, the flyleaf, or the pages themselves. In an unusual publishing move, the text was printed on buff colored paper while the sparkling color photographs appear on a dramatic gloss white stock which further accents their clarity. Photographer John White is to be commended for capturing on film the spirit of George Ohr in a photographic display which is second to none.

Just as rare as a finely preserved George Ohr vase is a book that combines the ultimate talents of three writers, a photographer, a team of editors and designers, and a publishing house, all striving to create a work of scholarship and art equal to their subject.

This is not just a book for Arts & Crafts collectors who already recognize the genius of George Ohr; this is also a book for everyone who doesn't.

### **Frank Lloyd Wright: Preserving an Architectural Heritage, Decorative Designs from the Domino's Pizza Collection**

David Hanks, E.P. Dutton (New York) 1989, 156 pgs., c&bw, \$22.50.

Anyone who has followed recent sales of Frank Lloyd Wright furniture and decorative arts knows that one man has single-handedly affected the



entire Wright market over the course of the past decade. Multi-millionaire Thomas S. Monaghan, founder of Domino's Pizza, Inc., set a course whose goal it was to acquire the most important Wright artifacts available for his personal collection at his National Center for the Study of Frank Lloyd Wright in Ann Arbor, Michigan.

Observers have long expected that Monaghan would eventually make his collection available for a traveling exhibit and would simultaneously publish an important, perhaps even definitive, text on Frank Lloyd Wright. Those expectations grew out of Monaghan's determination to buy the best of whatever category his collection lacked - the best dining chair (the Ward Willits house), the best metalware (the Dana House urn), the best window (the Darwin Martin house), and the best curator (David Hanks).

The publication of Frank Lloyd Wright has given the public the first opportunity to judge Monaghan's personal contribution to the field of research and scholarship into Wright and his decorative designs. Unlike most museums and publishing houses, the pizza magnate was not encumbered by a restrictive budget, yet the book which he and David Hanks have produced fails to live up to its expectations. The introductory essays by Monaghan and Hanks are disappointing, for rather than concentrating on the subject of their book, namely Wright, both dwell on the controversy swirling around the removal of Wright artifacts from his buildings and their justification for Monaghan's decision to create yet another museum for Frank Lloyd Wright furniture, windows and accessories.

While this problem does need to be discussed, it is unfortunate that Monaghan and Hanks went no deeper into the subject of their book. One only needs to turn to the Teco and Ohr books (both of which also accompanied museum exhibitions) to realize what Monaghan and Hanks failed to do in their book, despite the fact that they had more financial resources to draw upon than either the Erie Art Museum or Abbeville Press.

The brief descriptions which

David Hanks has written for each of the seventy-two exhibition items pictured in the catalog are entirely adequate, but for the most part read like excerpts from his earlier books. The only exception are the Preservation Notes, which are of special interest to those who are concerned with how each of these items made their way from their original sites to Monaghan's personal collection.

It cannot be denied that this long-awaited exhibition could have served as the springboard for a catalog of far greater importance than even the items themselves, as demonstrated by both the Teco and the Ohr books. Instead, all that the talents of the four major contributors - Thomas Monaghan, the Center for the Study of Frank Lloyd Wright, David A. Hanks & Associates, and publisher E.P. Dutton - could produce is just another good exhibition catalog.

All in all, given the opportunity to produce THE definitive work on Frank Lloyd Wright, Domino's just doesn't deliver.

#### The Arts & Crafts Studio of Dirk Van Erp

Dorothy Lamoureux, San Francisco Craft and Folk Art Museum (San Francisco) 1989, 64 pgs., b&w.

The year 1989 may well be remembered as the year of several important Arts & Crafts exhibitions. Unfortunately, most of the exhibitions of the past twelve months have remained unseen by the majority of Arts & Crafts collectors, primarily because of restricted exhibition dates and travel schedules.


For that reason, the catalogs accompanying each of these exhibits are especially important, for rather than simply acting as a guide book for each visitor, the catalog must provide the collector and scholar who was unable to attend with the information and, when possible, color photographs of the items themselves.

For eight weeks last fall the San Francisco Craft and Folk Art Museum hosted an exhibition featuring the work of the studio of Dirk Van Erp. While, like most East Coast collectors, I was unable to attend the exhibition,

I found that the catalog, which represents the first major text on Van Erp, reveals that neither this modest museum nor the author of the catalog, Dorothy Lamoureux, were overwhelmed by their task, nor did they suffer from illusions of grandeur.

What they have produced is a small, but well-designed book that traces the development and production of the Dirk Van Erp studio. While it is not as brilliantly photographed as other catalogs from 1989, the research is solid and the text highly readable. The black and white photographs convey the form of the artists' work, but fail to capture the spirit emulating from the mica and copper lamps.

Given the choice, however, between a small, well-written, and thoroughly researched book in 1989 and the yet to come (but who knows when?) definitive work on Dirk Van Erp, I'll take what is available now, for it will provide us with the information required to understand and appreciate the development of Dirk Van Erp's work.



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## American Lighting: 1840 - 1940

Nadja Maril, Schiffer Publishing  
(West Chester, PA) 1989, 167 pgs.,  
c&bw.

If you are looking for a comprehensive book on Arts & Crafts lighting, this is not that book, but the author never intended it to be.

On the other hand, if you are looking for a book that will trace the development of American lighting prior to and after the Arts & Crafts movement, placing the Arts & Crafts movement in a historical perspective, then this is a well-researched, profusely illustrated reference work that belongs on your bookshelf.

Of particular interest in this book are advertisements, articles and brochures from the turn of the century. They serve as a reminder that the entire country was not reading under the glow of a Gustav Stickley or Dick Van Erp mica lamp. In fact, what Ms. Maril's book reveals is that the Arts & Crafts lighting designers played a minor role in illuminating American homes.

If you need to put Arts & Crafts lighting in perspective or to find its place in the development of the kerosene lamp, the gas burner and the electric bulb, add this book to your collection.

## Handel Lamps: Painted Shades & Glassware

Robert De Falco, Carole Goldman Hibel, and John Hibel; H & D Press  
(Staten Island, NY) 1986, 254 pgs.,  
c&bw, \$105 postpaid.

While interest in Arts & Crafts lighting has seemingly been riveted on the works of Dick Van Erp and Gustav Stickley, a growing number of collectors have been very quietly snatching up the finest examples of Handel lamps.

At the same time, three highly respected Handel collectors were researching, writing and publishing what most would call the definitive text on the Handel Company. This handsome book contains a detailed history of the company, black and

white photographs of their early advertisements, additional photographs of signatures of Handel artists, illustrations of company shopmarks, and over two hundred color plates of some of the finest Handel lamps, vases and glassware to surface.

This ambitious undertaking was carried to its successful completion through the untiring efforts of its authors. Aware that this book would depend to a large part on the size and quality of their color plates, they generally attempted to illustrate no more than one lamp per page. In addition to being beautifully photographed, each lamp is accompanied by its model number, dimensions and a descriptive analysis.

While the price of this limited edition book will prevent it from ever becoming a best seller, no one who owns - or yearns to own - a Handel lamp should be without it.

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*(Additional book reviews*

*appear on page 78.)*

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*Charles S. Greene & Henry M. Greene*  
Vitrine from the  
Robert R. Blacker House, (detail), 1907-09  
Mahogany and ebony with leaded glass  
56½ x 66 x 22 inches overall



(continued from page 54)

was a cardboard sign with "Gustav Stickley ????" written in a red magic marker. It was the most grotesque chair I have ever laid eyes on. The chair began with some oak slats and quickly dissolved into a frenzy of pressed-wood curlicues. I muttered something unprintable and turned away. My friend shrugged, thinking me rather picky.

Of course, I don't need to tell you about the thrill of finding a treasure. I'm not talking about discovering thirty Grueby pots at a church rummage sale. That kind of luck rarely befalls the weekend collector. I mean the fun of finding something small, like a beautiful linen table scarf or an oak footstool. I'm also discovering the fun of saving my money and buying a single piece that is so nice it inspires me to clean the house from top to bottom before I add it to my collection. I once forced my entire family to stand in a moment of reverent silence before an oak-and-slag-glass lamp I brought home.

I am still enthusiastic about the Arts & Crafts movement's renewed popularity. For too long some of us have searched in aesthetic darkness. Until recently there was hardly any written material to help the beginning collector. I recall the time I went to my local library to gain some knowledge, but the only book that even mentioned mission oak recommended using a bulldozer to break it into firewood.

Doing research, talking to knowledgeable and interested dealers, and attending auctions and conferences like this one has made me a better collector. Now I'm more aware of the wide array of pottery, metalwork, and furniture that is still out there.

So take heart, if you feel like I do, that the interest in Arts & Crafts is becoming a bit frenzied. Concentrate on researching and recognizing quality pieces - especially unmarked ones - and the bargains will continue to surface.

And remember - you are one of the pioneers in rediscovering an important American decorative style.

*(Barbara Renko is a freelance writer and Arts & Crafts collector who continues to stalk the streets of Boston in search of that elusive cache of Grueby pots.)*

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## Frank Lloyd Wright

# "Preserving an Architectural Heritage"

To say that Frank was ahead of his time is just too obvious. To say he was "back from the future" seems a possibility. In fact, so much has been said about Frank Lloyd Wright that it is difficult to be original about the man. Personally, I think he was abandoned here on earth by alien parents who caught him drawing on the spacecraft walls once too often. Now there's something new.

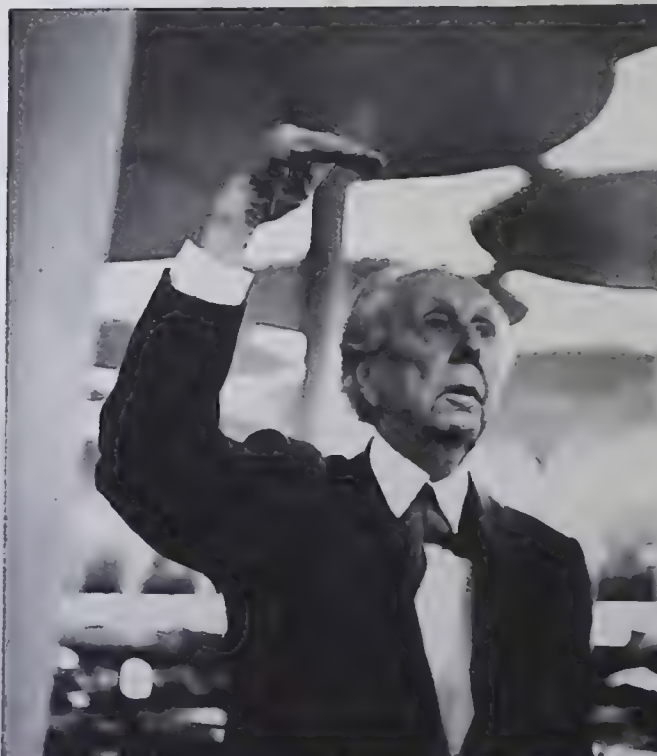
Currently showing in Seattle is the premiere venue of "Frank Lloyd Wright: Preserving An Architectural Heritage - Decorative Designs from The Domino's Pizza Collection." The show contains more than seventy pieces of furniture, stained glass windows, porcelain place settings, light fixtures, and other decorative items spanning all sixty years of Wright's career. The exhibition was made possible by a grant from Domino's Pizza, Inc. and is being organized by SITES (the Smithsonian Institute Traveling Exhibition Service) in cooperation with the Domino's Center for Architecture and Design.

This feast for the eyes has been long awaited by so many, including the American Arts & Crafts community of collectors, dealers, and thinkers. We have all been amazed by the stellar rise of prices paid at auction for pieces gleaned from Wright's homes and buildings. Tom Monaghan, the founder of Domino's Pizza, has given us the rare opportunity to enjoy the greatness of this American idol.

At a private preview of the show I was immediately impressed with the first room. The spindle Prairie School period dining room set from the Joseph W. Husser home (Chicago, 1899, see illustration) is the room's focal point. The table and eight high back chairs are a fantastic visual al-

lure. Displayed en suite, one feels the walled-in effect of the spindled back chairs surrounding the table and the family intimacy they must have created, as was Wright's intent.

On a second, more critical, appraisal the seats of the chairs appeared



small. However, when the measurements of the seats are compared to the height of the backs, it makes sense: they fit the golden rule of art -  $1/3$  to  $2/3$ ds. Perfect! The eyes are never wrong; they know what they like. My wife and I have collected Arts & Crafts furniture and accessories for five years. We own a set of Gustav Stickley spindle back dining chairs and enjoy their visual up-lifting design, but the Husser chairs are the ultimate.

### A Review by Jeffrey Hill

The Husser family dining table and chairs display is unique in this exhibition. Even though they have been removed from their original surroundings, they succeed in providing an example of Wright's emphasis on completeness and unity in

design. Much of the remaining exhibit consists of groupings of a few pieces of work from a home or building accompanied by a large photograph and description relating the pieces to their original setting. This forces the viewer to quickly shift mental gears from one group to another and thereby to lose the sense of unity that was achieved in their original environment.

*(continued on next page)*



*Oak table and eight side chairs designed by Frank Lloyd Wright in 1899 for the Joseph W. Husser residence in Chicago (from the Domino's Pizza Collection).*



You really need to see Wright's work in Wright's homes or buildings to give them fair play. No one is at fault here. It's just that this architect adapted to his site and followed no one. His designs are comprehensive, even down to the smallest furnishing detail. The metal desk and chair from the Larkin Building in Buffalo, New York are an excellent example of this distraction. Although furniture from the Larkin Building reportedly survived the leveling of the structure, very few pieces have surfaced. Without their complement of surrounding surfaces and lighting illustrated in the drawings of the original interior, the exhibited furniture stands naked.

Another element lacking throughout the five rooms was the appearance of Wright's textiles and rugs. They would have lent a softening and warmth to the displays - a warmth that is evident in the photographs of Wright's interiors as they were originally arranged.

The theme of the catalog and the film shown at this exhibit address my criticisms. Unlike Stickley furniture,

which was produced en masse and lends itself easily to the modern collector and dealer, Wright furniture can be a 'duck out of water.' Recognizing "the paradox of collecting furnishings outside of the buildings for which they were so specifically designed," in 1984 Domino's initiated an ongoing program designed to preserve Wright's furniture and architecture in situ. I again applaud Tom Monaghan.

For someone with a Masters in Decorative Art History, I am really challenged to find sources of inspiration for many of the pieces on display in this exhibit. What influenced the terra-cotta blocks made for the Imperial Hotel in Tokyo? Or the concrete head of a female 'sprite' from the Midway Gardens in Chicago? (Hence, my theory of the abandoned alien child.) Whether its Prairie School, Usonian, or Aztec influenced, I am constantly impressed how so many pieces created by Frank Lloyd Wright could be so contemporary - or seem to have come from the future.

The Frank Lloyd Wright exhibition is scheduled to appear at the following locations:

Seattle Art Museum (Seattle, Wash.)

December 14 - February 25, 1990.

Chicago Historical Society (Chicago, Ill.)

March 31 - June 17, 1990.

Albright-Knox Art Gallery (Buffalo, N.Y.)

July 14 - September 2, 1990.

Denver Art Museum (Denver, Col.)

October 13 - January 6, 1991.

Pennsylvania Academy of the Fine Arts (Philadelphia, Penn.)

February 9 - April 16, 1991.

Dallas Museum of Art (Dallas, Tex.)

May 19 - July 28, 1991.

The Domino's Center for Architecture and Design, located at Domino's Farms in Ann Arbor, Michigan, was established to preserve and make available to the public, students, and scholars the designs of Frank Lloyd Wright and the work of contemporary architects. The Center was established by Thomas S. Monaghan, Chairman of the Board and founder of Domino's Pizza, Inc., and reflects his commitment to and interest in Wright and contemporary architecture. The Center includes a museum, archives, and a program dedicated to the preservation and restoration of Wright's work.

For more information, write or call:  
Domino's Center for Architecture & Design

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*(Jeffrey Hill is the owner of Craftsman Antiques, Inc. in Seattle, Washington, where he, his wife Kathy and daughter Ellen enjoy their collection of Arts & Crafts antiques. He has written previous articles on one of his favorite subjects, Albert Berry, the West Coast metalsmith.)*

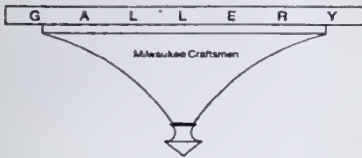


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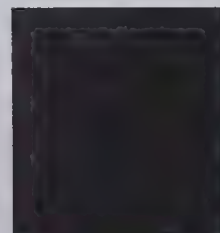
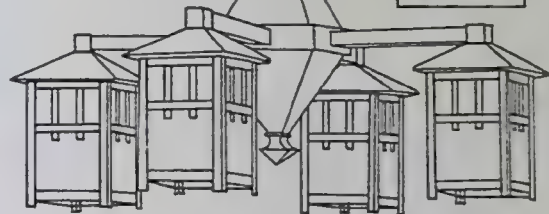
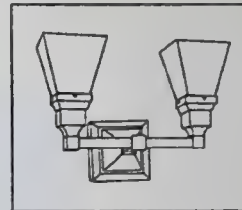
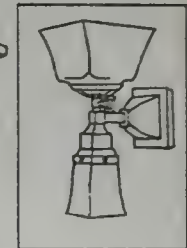
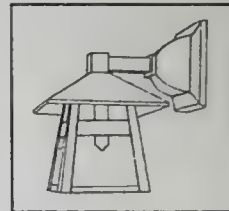
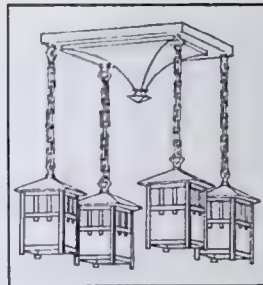
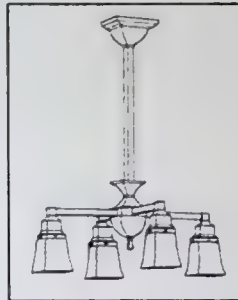
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# 1990 Calendar of Events

## February

- "F.L. Wright: The Domino's Collection"  
(thru 2/25) Seattle Art Museum
- "George Ohr: Modern Potter" (2/9-6/3)  
Renwick Gallery, Washington, DC
- "F.L. Wright: In the Realm of Ideas"  
Marin County Civic Ctr., San Rafael CA  
(2/16-5/13)

## March

- Sotheby's Arts & Crafts Auction  
(3/16&17) New York (212) 606-7170
- "Arts & Crafts in Southern California"  
Nat. Trust Historic Preservation  
(3/22-25) Los Angeles (202) 673-4025
- Auction: Arts & Crafts in Chicago  
(3/25) Oak Park, IL (312) 383-5234
- "F.L. Wright: The Domino's Collection"  
(3/31-6/17) Chicago Hist. Society

## April

- Midwest Arts & Crafts Society Meeting  
(4/11) Chicago (312) 337-4947
- Skinner's Arts & Crafts Auction  
(4/21) Bolton, MA (508) 779-6241
- Modern Times Antiques Show (4/21-22)  
Glendale, CA (213) 392-6676
- Craftsman Farms Opening: Seminars  
(4/28) Parsippany, NJ (212) 362-0761
- A & C Auction: Tri-State Auctions  
(4/29) Port Jervis, NY (914) 856-7373
- Butterfield's Arts & Crafts Auction  
(4/30-5/1) Los Angeles (213) 850-7500
- Savoia's Arts & Crafts Auction  
So. Cairo, NY (518) 622-8000

## May

- L.A. Modernism Show (5/24-27)  
Civic Aud., Santa Monica (CA)  
(213) 455-2886
- David Rago Arts & Crafts Auction  
New York, NY (609) 585-2546

## June

- Elbert Hubbard Museum Re-Opens (6/1)  
East Aurora, NY (716) 652-4735
- Am. Art Pottery Assoc. Convention  
(6/13-16) Cincinnati (614) 885-1962
- Midwest Arts & Crafts Society Meeting  
(6/20) Chicago, IL (312) 337-4947
- Roycroft Summer Festival (6/22-24)  
East Aurora, NY (716) 655-0571
- "George Ohr: Modern Potter"  
(6/23-8/12) Museum of Art, New Orleans
- Christie's Arts & Crafts Auction  
New York, NY (212) 546-1084
- Sotheby's Arts & Crafts Auction  
New York, NY (212) 606-7170

## July

- "F.L. Wright: The Domino's Collection"  
(7/14-9/2) Albright-Knox Art  
Gallery, Buffalo, NY
- Skinner's Arts & Crafts Auction  
(7/21) Bolton, MA (508) 779-6241
- Don Treadway Art Pottery Auction  
Zanesville, OH (513) 321-6742

## August

## September

- Midwest Arts & Crafts Society Meeting  
(9/16) Chicago, IL (312) 337-4947
- "The American Arts & Crafts Movement"  
L.A. County Museum, Los Angeles  
(9/23-1/6) (213) 857-6000
- Savoia's Arts & Crafts Auction  
So. Cairo, NY (518) 622-8000
- "George Ohr: Modern Potter"  
Carnegie Museum of Art, Pittsburgh

## October

- "F.L. Wright: The Domino's Collection"  
(10/13-1/6) Denver Art Museum
- Skinner's Arts & Crafts Auction  
(10/20) Bolton, MA (508) 779-6241
- D.J. Puffert Arts & Crafts Auction  
Los Angeles, CA (415) 331-2554

## November

- R. Oliver's A & C Auction (11/24)  
Kennebunk, ME (207) 985-3600
- David Rago Arts & Crafts Auction  
New York, NY (609) 585-2546
- Sotheby's Arts & Crafts Auction  
New York, NY (212) 606-7170
- Twin Cities Arts & Crafts Expo III  
St. Paul, MN (319) 354-33770
- "George Ohr: Modern Potter"  
Everson Museum, Syracuse, NY

## December

- Christie's Arts & Crafts Auction  
New York, NY (212) 546-1084

## January, 1991

- Skinner's Arts & Crafts Auction  
Bolton, MA (508) 779-6241
- Savoia's Arts & Crafts Auction  
So. Cairo, NY (518) 622-8000

## February, 1991

- G.P.I. Arts & Crafts Conference (2/22-  
-2/24) Asheville (800) 438-5800

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## Frank Lloyd Wright: In the Realm of Ideas



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*Frank Lloyd Wright: In the Realm of Ideas Exhibition* is made possible through the generous support of Whirlpool Corporation, Kohler Co. and the City of Scottsdale, Arizona. It is organized by the Scottsdale Cultural Council and the Frank Lloyd Wright Foundation. The local presenting sponsor is Fireman's Fund Insurance Company.



**The Encyclopedia of Arts & Crafts:  
The International Arts Movement,  
1850-1920.**

Gillian Naylor, P. Bayer, B. Brandt,  
P. Dormer, P. Hanks, H. Clark, J.F.  
Villian and W. Kaplan, Contributing  
Editor; E.P. Dutton (New York)  
1989, 192 pgs., c&bw, \$39.95.

The goal of *The Encyclopedia of Arts & Crafts* was ambitious, but achievable: invite several highly respected experts to each write a chapter on their particular specialty. To make the project even more ambitious, the publisher included areas not previously explored to any great depth: Arts & Crafts interiors, textiles, wallpapers, glass and graphics, along with architecture, furniture, pottery and metalwork.

Given the subtitle of the book, *The International Movement, 1850-1920*, the result should have been at least an eight hundred page book teeming with entries, historical photographs, footnotes and a definitive bibliography for both scholars and collectors. It should have been an 'encyclopedia' in the true sense of the word.

But it isn't. Two ingredients were missing and their absence detracts from the hard work of several of the writers. First, it appears that the publisher must have placed severe length restrictions on each of the writers, for this seventy year period of the international arts movement was reduced to less than 180 pages of text.

While chapters such as graphics and glass stood out despite this restriction, others, most notably furniture, suffered greatly. American, English, and European furniture designers were all corralled into one chapter penned by a British author. As a result, the entire works of L. & J.G. Stickley was allotted one solitary sentence, describing their furniture as "somewhat cruder variants of their brother's 'citizens' furniture." If that line sounds familiar, it is because it bears a suspicious resemblance to one in the 1972 Princeton exhibition catalog. According to this author, attitudes toward L. & J.G. Stickley haven't changed over the past seventeen years.

Just as alarming, the publisher chose to delete all of the authors' foot-

notes and bibliographies, leaving us with no clue as to where any of their information originated. It would have been interesting to know, for instance, where each of the three authors who mentioned Elbert Hubbard's founding of the Roycroft enterprise in East Aurora discovered their information, for each gives a different date for that event - 1893, 1901 and 1903, all of which are incorrect.

What this project needed, in addition to a larger budget, was the guiding hand of an editor with an Arts & Crafts background. Wendy Kaplan, editor of *The Art That Is Life*, is listed as Contributing Editor of this book, but I am left wondering exactly what she contributed. A conscientious editor would have fought for footnotes and a bibliography - and would have caught some of the book's more embarrassing errors.

This book stands as an example of what happens when a publisher is more concerned with getting a share of your Arts & Crafts dollar than he is with presenting us with a commendable work of scholarship. While some of the authors' research is valuable, most notably those entrees on graphics, glass, and textiles, the rest reads like a textbook for a sophomore survey class. Which is too bad, for in the process the publisher has ruined a perfectly good title for a book that still needs to be written.

**From Architecture To Object:  
Masterworks of the American Arts  
& Crafts Movement.**

Introduction by Richard Guy  
Wilson, Hirschl & Adler Galleries,  
Inc. (New York) 1989, 156 pgs.,  
c&bw, \$25.

When Stuart Feld, the new owner of Hirschl & Adler Galleries, began appearing at major Arts & Crafts auctions a few years ago, more than a few eyebrows were raised. Having already established a reputation as one of the most important folk art galleries, insiders wondered what role Hirschl & Adler was preparing to assume in the burgeoning Arts & Crafts market.

Over the course of the next few years Hirschl & Adler began to make their presence felt as they chased se-

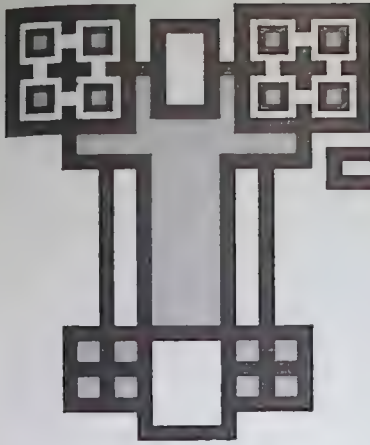
lect items at Skinner's, Christie's and other auction houses to record highs. Then in the summer of 1989 came the announcement of an Arts & Crafts first - a major exhibition encompassing the entire American Arts & Crafts movement that would be accompanied by an important catalog. And to make the move even more interesting, nearly all of the items in the exhibition, many of which had been purchased publicly only a few months earlier, were to be offered for sale.

While the question as to the success of the sale remains unanswered, the limited edition exhibition catalog stands ready to be assessed. Richard Guy Wilson's introductory essay established the tone of the book and sets it apart from the retain sale which it was also meant to represent. Over one hundred items are pictured in the book (nearly all in high quality color), from Craftsman furniture to Edward Curtis photographs, each of which is accompanied by a description and analysis submitted by one of seven writers.

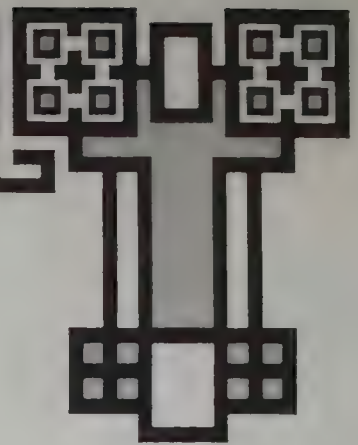
In several instances the descriptions of the pieces are extremely well-written, moving beyond a simple stating of the obvious to a detailed analysis of subtle elements of the piece. Unfortunately, not every one of the seven contributors went to such lengths. In a few cases ample white space was left unfilled, despite the fact that simply by its inclusion in the exhibition each item deserved to have several paragraphs written about it.

Despite this flaw (blank space is a terrible thing to waste), *From Architecture To Object* is a rewarding and enjoyable book. It hearkens back to two earlier works, the Princeton exhibition catalog of 1972 and David Cater's *Furniture of the American Arts & Crafts Movement*, yet builds on rather than borrows from them. Unfortunately, the press run for this catalog was extremely small, so get your copy if you still can - and don't loan it out.

*(Bruce Johnson lives in a glass house near the Grove Park Inn, from which he throws stones at other Arts & Crafts writers and publishers. He divides his time between his next Arts & Crafts book, the G.P.I. conferences, his family and their 1914 Arts & Crafts house which they are restoring in Asheville.)*



# FRIENDS



"A new friend is as new wine;  
when it is old, you shall drink  
it with pleasure."

— Ecclesiasticus

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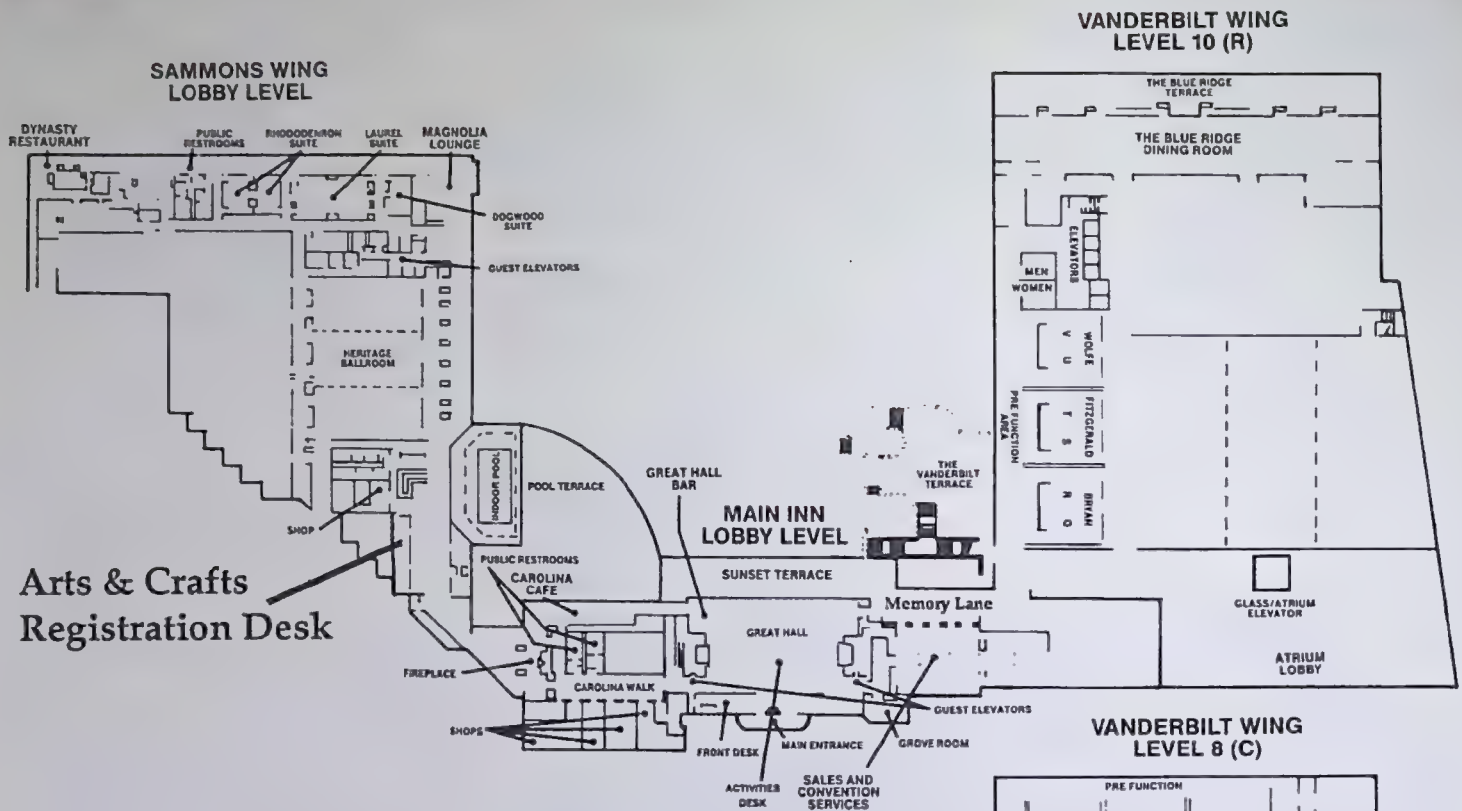
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# HOTEL MAP



## Arts & Crafts Conference Locations

Art Pottery Exhibit – Great Hall to Vanderbilt Wing,  
Memory Lane

Antiques Exhibits – Vanderbilt Wing, Level 8  
Grand Ballroom B & C

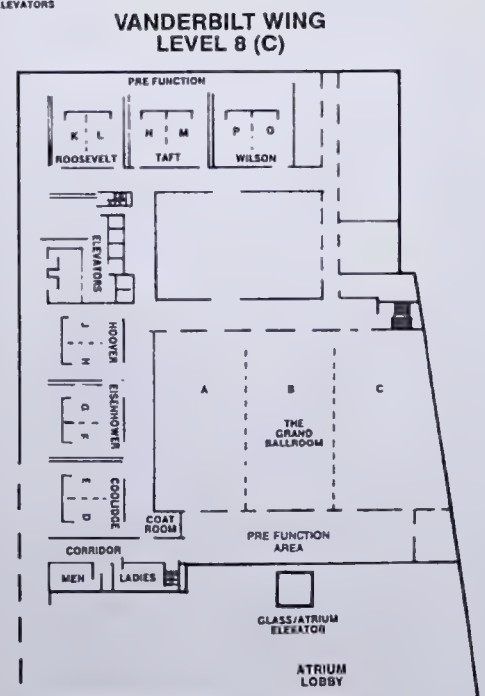
Conference Registration – Sammons Wing, Hallway

Hotel Registration – Main Inn, Great Hall

Loading Dock – Vanderbilt Wing, Level 8 Pre-Function Area

Modern Craftsmen Exhibits – Vanderbilt Wing, Level 8  
Grand Ballroom A

Seminars – Sammons Wing, Heritage Ballroom



The  
Grove Park Inn  
And Country Club

290 Macon Avenue  
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# SKINNER

## *Arts & Crafts*

Skinner is known for handling quality furniture and accessories devoted to the Arts and Crafts Period.

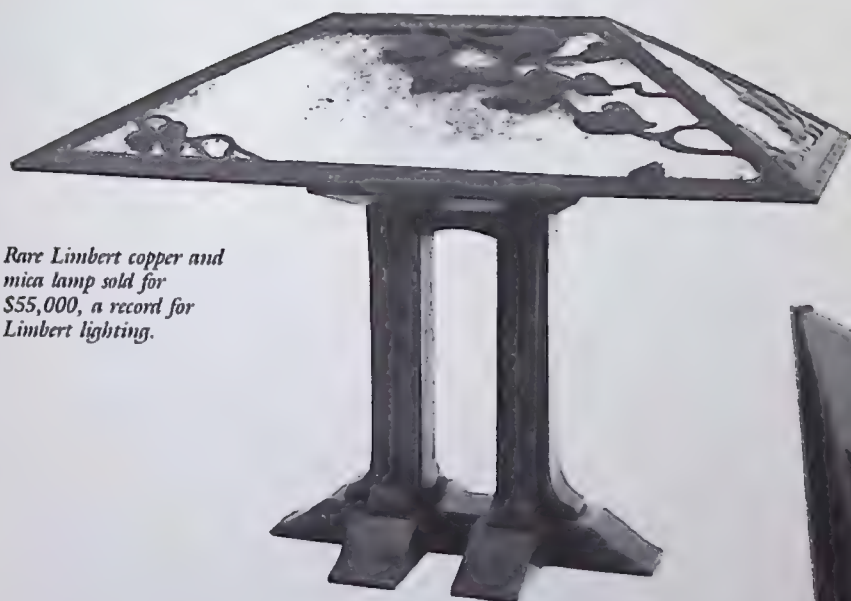
Our sales are held four times a year, January, April, July and October.

April 21st's auction will include Important Stickley pieces, as well as color woodblocks, jewelry, rugs, etc.

For further information concerning consignments, contact Marilee Meyer at (508) 779-6241.



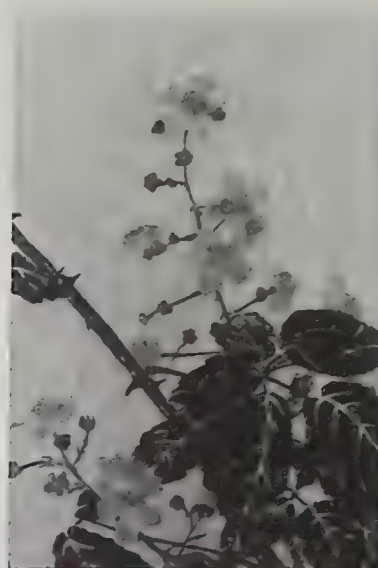
*Jewelry such as a gold and diamond pin by Edward Onkes, sold for \$6,875, a new collecting area.*



*Rare Limbert copper and mica lamp sold for \$55,000, a record for Limbert lighting.*



*An unusual 24-inch Grueby landscape frieze sold for \$6,875.*



*"Bramble," a color woodblock (a new focus in Arts and Crafts accessories) by Edna Bois-Hopkins, sold for \$2,310.*



*Limbert cut-out window bench sold for \$11,000, a record for this form.*

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SKINNER, INC.  
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# Grove Park Inn, Asheville, N. C.

The Finest Resort Hotel in the World

Absolutely Fireproof Open all the Year

Biltmore Industries  
Hand-Carved Woodwork  
and Hand Weaving

June 2nd, 1924

Mr. J. S. White, Secretary,  
The White Furniture Company,  
Mebane, N. C.

Dear Mr. White;

Certainly you may have anything we have. The furniture you made for the Inn nearly fourteen years ago is just as perfect today as it was then and I would defy anybody to show where it has worn or deteriorated in ~~any~~ way. I think if you sent a committee to examine it they would guess that it had been in use fourteen weeks instead of fourteen years and if you would like to reproduce this letter in any way you are welcome to do so.

I am sorry you had a fire but see that you are building stronger than ever.

You have our good wishes.

Very sincerely yours,

*F. L. Seely*  
President.

F. L. Seely  
IGH



## Charles Limbert: A Chronology

- 1854 - Birth of Charles P. Limbert in Lyonsville, Pennsylvania.
- 1855 - Limbert is working in Chicago for the John A. Colby Co., as is designer John Brower.
- 1886 - Limbert represents Old Hickory Furniture as a sales agent.
- 1889 - Moves to Grand Rapids, where he and Philip Klingman lease the newly constructed Blodgett Building for furniture exhibition space. This is the first permanent furniture exhibition space in Grand Rapids.
- 1890-92 - Limbert and Klingman, with John Brower as designer, operate a chair manufacturing business.
- 1894-96 - The C.P. Limbert Co. manufactures "box-seat" chairs.
- 1898-99 - City directories list Limbert as the president of the Heald Furniture Co. (designs unknown).
- 1898 - Limbert moves to his new home on Fisk Lake in E. Grand Rapids.
- 1902 - The Charles P. Limbert Co. (now manufacturers of Arts & Crafts and summer furniture) opens, with a Grand Rapids factory and a Blodgett Building showroom.
- 1903 - Limbert furnishes the newly rebuilt Lakeside Club, a resort in E. Grand Rapids frequented by furniture manufacturers.
- 1904 - Inlaid designs are introduced on Limbert's Arts & Crafts furniture.
- 1905 - Square cut-out designs are featured for the first time.
- 1906 - In June Limbert moves to his new facility in Holland, Mich. In the fall he travels to Europe for design and study purposes.
- 1912 - A major addition is made to the Holland factory and a line of bedroom furniture is offered.
- 1915 - The Ebon-Oak line of inlaid furniture is introduced.
- 1916 - Period reproductions are added to the plant's output.
- 1918 - Arts & Crafts furniture production ceases.
- 1921 - Limbert suffers a stroke while vacationing in Honolulu.
- 1922 - Limbert sells company to D.B.K. Van Raalte and A.H. Landwehr.
- 1923 - Charles Limbert dies at age 68.
- 1944 - The last furniture marked "Limbert" is made.
- 1968 - His sister, Clara, with whom he lived, dies without heirs. The family fortune is willed to a charitable trust, the home is sold to a developer and demolished.



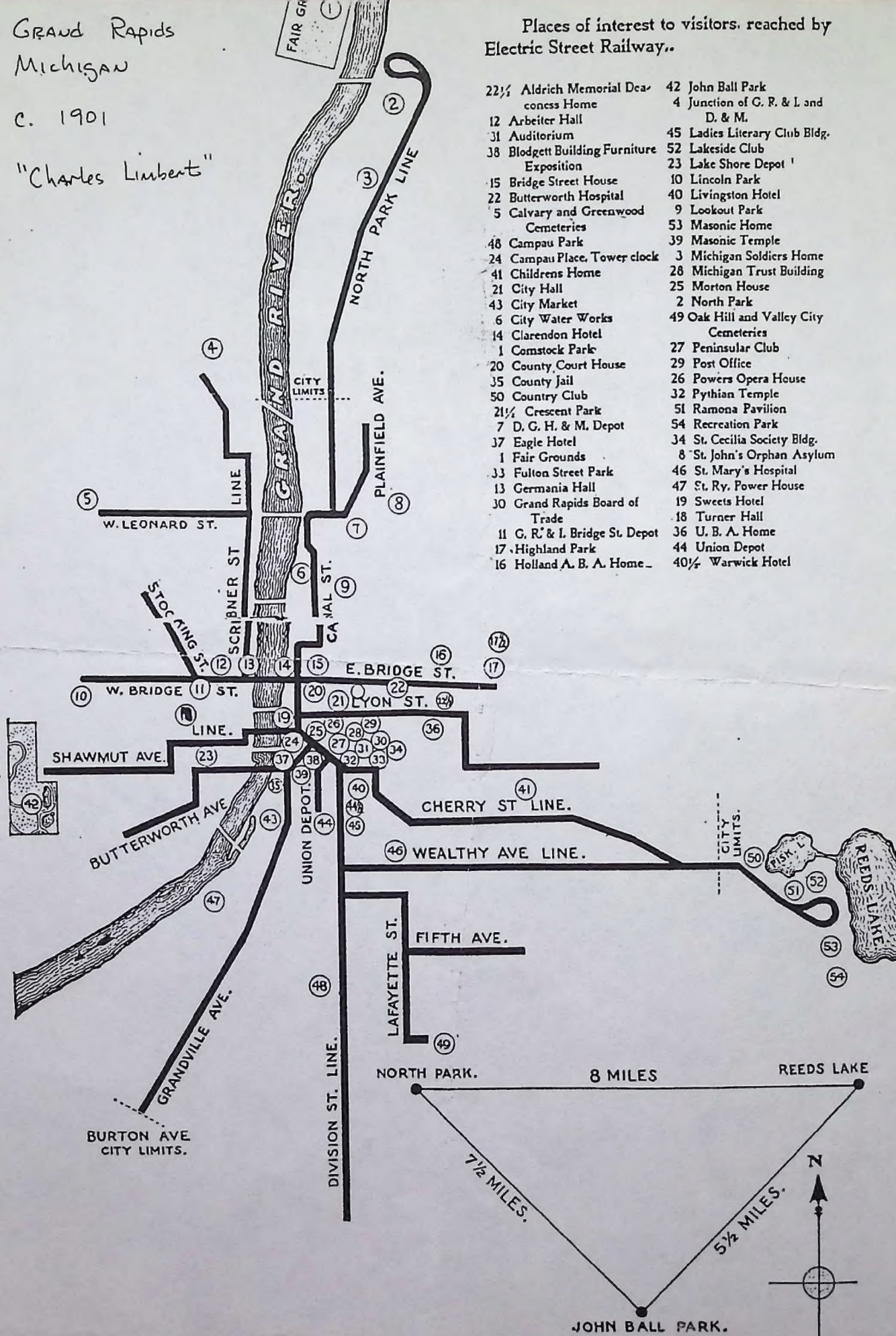
# Grand Rapids Michigan

C. 1901

"Charles Limbert"

## Places of interest to visitors, reached by Electric Street Railway..

- |   |  |
|---|--|
| 22 1/2 Aldrich Memorial Deaconess Home    | 42 John Ball Park                      |
| 12 Arbeiter Hall                          | 4 Junction of G. R. & L. and D. & M.   |
| 31 Auditorium                             | 45 Ladies Literary Club Bldg.          |
| 38 Blodgett Building Furniture Exposition | 52 Lakeside Club                       |
| 15 Bridge Street House                    | 23 Lake Shore Depot                    |
| 22 Butterworth Hospital                   | 10 Lincoln Park                        |
| 5 Calvary and Greenwood Cemeteries        | 40 Livingston Hotel                    |
| 48 Campau Park                            | 9 Lookout Park                         |
| 24 Campau Place, Tower clock              | 53 Masonic Home                        |
| 41 Childrens Home                         | 39 Masonic Temple                      |
| 21 City Hall                              | 3 Michigan Soldiers Home               |
| 43 City Market                            | 28 Michigan Trust Building             |
| 6 City Water Works                        | 25 Morton House                        |
| 14 Clarendon Hotel                        | 2 North Park                           |
| 1 Comstock Park                           | 49 Oak Hill and Valley City Cemeteries |
| 20 County Court House                     | 27 Peninsular Club                     |
| 35 County Jail                            | 29 Post Office                         |
| 50 Country Club                           | 26 Powers Opera House                  |
| 21 1/2 Crescent Park                      | 32 Pythian Temple                      |
| 7 D. G. H. & M. Depot                     | 51 Ramona Pavilion                     |
| 37 Eagle Hotel                            | 54 Recreation Park                     |
| 1 Fair Grounds                            | 34 St. Cecilia Society Bldg.           |
| 33 Fulton Street Park                     | 8 St. John's Orphan Asylum             |
| 13 Germania Hall                          | 46 St. Mary's Hospital                 |
| 30 Grand Rapids Board of Trade            | 47 St. Ry. Power House                 |
| 11 G. R. & L. Bridge St. Depot            | 19 Sweets Hotel                        |
| 17 Highland Park                          | 18 Turner Hall                         |
| 16 Holland A. B. A. Home                  | 36 U. B. A. Home                       |
|   | 44 Union Depot                         |
|   | 40 1/2 Warwick Hotel                   |





### Arthur Wesley Dow: A Chronology\*

1857-75 - Born in Ipswich, Mass., and attends Putnam Free School.

1875-80 - Teaches elementary classes at Linebrook Parish; takes private instruction from Rev. John P. Cowles; begins sketching historic homes of Ipswich; first art lessons with Anna K. Freeland of Worcester.

1881 - Art lessons with James M. Stone (Boston), former student of Frank Duveneck and Gustave Bougoureau; meets future wife, Minnie Pearson; also meets Duveneck who remains a friend.

1881-84 - Teaches in New England, saving money for European study.

1884 - Goes to Paris, enrolls at the Academie Julian.

1885-86 - Paints at Pont Aven; meets Gauguin who is staying at the Pension Gloanec where Dow is staying; makes first prints.

1889 - Returns to America; becomes engaged to Minnie Pearson.

1891 - Discovers Hokusai in a library book; meets Ernest Fenollosa at the Museum of Fine Arts; begins first woodcuts; exhibition at the Boston Arts Club.

1891-1907 - Establishes the Ipswich Art School, summer sessions.

1893 - Marries Minnie Pearson; becomes assistant curator in Japanese depart., Museum of Fine Arts (Boston) under Fenellosa.

1895 - First exhibition of color woodcuts (Museum of Fine Arts).

1895-1903 - Teaches at Pratt Institute (Brooklyn).

1899-1903 - Teaches Saturdays at the Art Students League.

1903 - Director of art depart., Teachers College, Columbia Univ.

1903-04 - Travels around the world.

1904-22 - Director, Teachers College, Columbia Univ.; among his students his Georgia O'Keeffe.

1911-12 - Travels to Southwest with Alvin Langdon Coburn.

1922 - Dies in New York City.

\* Nancy E. Green, Curator of Prints and Photographs (Herbert F. Johnson Museum of Art, Cornell University: Ithica, NY 14853), from exhibition "Arthur Wesley Dow and his Influence: Prints and a few Photographs from the Arts & Crafts Period."







# GUSTAV STICKLEY FURNITURE: A BRIEF DESIGN ANALYSIS

GROVE PARK INN - 1990  
WILLIAM L. PORTER

